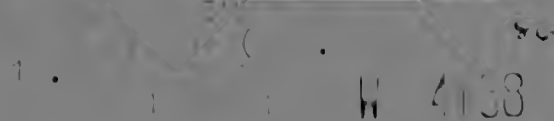


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AS PRODUCED AT THE ADELPHI THEATRE LONDON

HIGH JINKS



A MUSICAL FARCE

By

OTTO HARBACH

and

RUDOLF FRIML

With Additional Numbers by

HOWARD TALBOT

VOCAL SCORE

3 -

Numbers Published Separately for
VOICE AND PIANO

2 -

Selections for
PIANO SOLO

3 -

G. SCHIRMER, Inc.

3 EAST 43rd STREET
NEW YORK, N. Y.

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~~W 4138~~

MUS

CAST OF CHARACTERS

DR. GASTON THORNE	MRS. THORNE'S COMPANION
FLORENCE	FRITZ DENKMAHL
M. JACQUES RABELAIS	MR. J. J. JEFFREYS
MME. RABELAIS	ADELAIDE FONTAINE
MAID	SYLVIA DALE
DICK WAYNE	MLLE. CHI-CHI
MRS. MARION THORNE	GARÇON

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HIGH JINKS

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High Jinks

A Musical Farce

Book by
Otto Harbach

Music by
Rudolf Friml

No. 1. Overture

Piano

Marziale

ff

p

cresc.

fff

rit.

(The voice of Nature)

ff a tempo

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First system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes and a sixteenth note. Bass staff features a triplet of eighth notes. Dynamics include *ff* and *p*.

Second system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Bass staff features a triplet of eighth notes. Dynamics include *ff* and *p*.

Third system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Bass staff features a triplet of eighth notes. Dynamics include *ff* and *p*.

Fourth system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Bass staff features a triplet of eighth notes. Dynamics include *ff* and *p*.

Fifth system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Bass staff features a triplet of eighth notes. Dynamics include *ff* and *p*.

Sixth system of musical notation. Treble and bass staves. Treble staff features a triplet of eighth notes. Bass staff features a triplet of eighth notes. Dynamics include *ff* and *p*.



Tempo di Valse (Is this love at last)





This page of musical notation is for a piano piece, featuring six systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings.

The first system shows a complex arrangement of notes and rests, with a crescendo marking (*cresc.*) appearing in the second system. The third system includes a *cresc.* marking, a *rit.* (ritardando) marking, and an *a tempo* marking. The fourth system is labeled "Valse" and features a 3/4 time signature. The fifth and sixth systems continue the musical composition with various note values and rests.



First system of musical notation. The right hand features a series of triplet eighth notes, starting with a forte (*sfz*) dynamic and a piano (*pp*) marking. The left hand plays a steady eighth-note accompaniment. The system concludes with a staccato (*sfz stacc.*) instruction.

Second system of musical notation. The right hand continues with triplet eighth notes, marked *p animato*. The left hand provides a consistent eighth-note accompaniment. A crescendo (*cresc.*) marking is present in the middle of the system.

Third system of musical notation. The right hand features a glissando (*gliss.*) over a series of notes. The left hand continues with eighth-note accompaniment. A fortissimo (*ff*) dynamic marking is present.

Fourth system of musical notation, consisting of two measures. The first measure is marked *1.* and *ff*. The second measure is marked *2.* and *ff*. The right hand plays a series of notes with accents, while the left hand continues with eighth-note accompaniment. A *broadly* marking and a crescendo (*cresc.*) are present in the final measure.

Fifth system of musical notation. The right hand plays a series of notes with accents. The left hand continues with eighth-note accompaniment. A marcato (*marcato*) marking is present in the middle of the system, followed by a ritardando (*rit.*) marking.

Poco lento (Fair bubble of rainbow hue)

First system of musical notation. The piece begins in 3/4 time with a key signature of one sharp (F#). The right hand features a melody with eighth-note triplets and slurs. The left hand provides a bass line with eighth notes and a half note. Dynamics include *pp* (pianissimo) and *marcato* (marked).

Second system of musical notation. The right hand continues with triplet patterns and slurs. The left hand features a steady eighth-note bass line. The system concludes with a double bar line, a *Red.* (Reduction) instruction, and an asterisk (*).

Third system of musical notation. The right hand has a melody with slurs and triplet markings. The left hand continues with eighth-note patterns. A *cresc.* (crescendo) instruction is present.

Fourth system of musical notation. The right hand features a melody with slurs and a *rit.* (ritardando) instruction. The left hand continues with eighth-note patterns.

Fifth system of musical notation, labeled "(Refrain) *con molto*". The right hand has a melody with slurs. The left hand features a bass line with chords and a *a tempo* instruction.

Sixth system of musical notation. The right hand continues with a melody and slurs. The left hand features a bass line with chords and eighth-note patterns.

First system of musical notation. The treble staff features a melodic line with eighth notes and a dotted quarter note, while the bass staff provides a harmonic accompaniment with chords and single notes. A bracket above the first measure of the treble staff is labeled with the number '8'. A crescendo hairpin is positioned above the treble staff, with the word 'cresc.' written above it.

Second system of musical notation. The treble staff begins with a 'broadly' marking and a bracket labeled '8'. It includes a 'rit.' (ritardando) marking and a 'Marcia' (March) section starting with a 'f' (forte) dynamic. The bass staff continues the accompaniment. The system concludes with a key signature change to two flats.

Third system of musical notation. The treble staff begins with the instruction '(Reech Américaine!)'. It features a melodic line with eighth notes and a dotted quarter note, with a 'p' (piano) dynamic marking. The bass staff provides a steady accompaniment.

Fourth system of musical notation. The treble staff features a melodic line with eighth notes and a dotted quarter note, with a 'p' (piano) dynamic marking. The bass staff provides a steady accompaniment.

Fifth system of musical notation. The treble staff features a melodic line with eighth notes and a dotted quarter note, with a 'p' (piano) dynamic marking. The bass staff provides a steady accompaniment.

Sixth system of musical notation. The treble staff features a melodic line with eighth notes and a dotted quarter note, with a 'p' (piano) dynamic marking. The bass staff provides a steady accompaniment.



Voilà, Madame!



First system of a musical score in 2/4 time, featuring a grand staff with treble and bass clefs. The key signature has two flats. The system includes dynamic markings *ff* and *molto rit.*, and various musical notations such as slurs, accents, and ties.

Second system of the musical score in 3/4 time, featuring a grand staff. The key signature has two sharps. The system begins with a *p* (piano) dynamic marking and includes various musical notations.

Third system of the musical score in 3/4 time, featuring a grand staff. The key signature has two sharps. The system includes various musical notations such as slurs and ties.

Fourth system of the musical score in 3/4 time, featuring a grand staff. The key signature has two sharps. The system includes a *cresc.* (crescendo) marking and various musical notations.

Fifth system of the musical score in 3/4 time, featuring a grand staff. The key signature has two sharps. The system includes dynamic markings *ff* broadly and *rall.* (rallentando), and various musical notations.

Sixth system of the musical score in 3/4 time, featuring a grand staff. The key signature has two sharps. The system includes an *allarg.* (allargando) marking and various musical notations, including a final double bar line.

Opening Chorus

Words by
A. Pirson

Music by
Howard Talbot

Allegro

f ff

mf

(Curtain)

sempre cresc.

ff

SOPRANO and ALTO *f*

TENOR *f*

BASS *f*

We've come in to talk to our af-fa-ble Doc-tor, His

We've come in to talk to our af-fa-ble Doc-tor, His

We've come in to talk to our af-fa-ble Doc-tor, His

f

wife gives us af-ter-noon tea, We'd like him to meet us as
 wife gives us af-ter-noon tea, We'd like him to meet us as
 wife gives us af-ter-noon tea, We'd like him to meet us as

well as to treat us, Be-cause he's a dear, we a-gree. Our
 well as to treat us, Be-cause he's a dear, we a-gree. Our
 well as to treat us, Be-cause he's a dear, we a-gree. Our

lead-ing phy-si-cian, his so-cial po-si-tion Is nev-er a mo-ment in doubt. His
 lead-ing phy-si-cian, his so-cial po-si-tion Is nev-er a mo-ment in doubt. His
 lead-ing phy-si-cian, his so-cial po-si-tion Is nev-er a mo-ment in doubt. His

style is ter-rif-ic, and tho' sci-en-tif-ic, At tea-time he's al-ways a -

style is ter-rif-ic, and tho' sci-en-tif-ic, At tea-time he's al-ways a -

style is ter-rif-ic, and tho' sci-en-tif-ic, At tea-time he's al-ways a -

bout. His fees are ex-pen-sive and bus'-ness is brisk, His

bout. His fees are ex-pen-sive and bus'-ness is brisk, His

bout. His fees are ex-pen-sive and bus'-ness is brisk, His

pa-tients keep call-ing in swarms; In style com-pre-hen-sive he'll

pa-tients keep call-ing in swarms; In style com-pre-hen-sive he'll

pa-tients keep call-ing in swarms; In style com-pre-hen-sive he'll

min - i - mize risk And quick - ly al - lay all a - larms. Tho'

min - i - mize risk And quick - ly al - lay all a - larms. Tho'

min - i - mize risk And quick - ly al - lay all a - larms. Tho'

en - vi - ous ri - vals may sneer and say He's on - ly a bump - tious bluff, He's

en - vi - ous ri - vals may sneer and say He's on - ly a bump - tious bluff, He's

en - vi - ous ri - vals may sneer and say He's on - ly a bump - tious bluff, He's

got such a per - fect - ly charm - ing way, We're sure he is good — e -

got such a per - fect - ly charm - ing way, We're sure he is good — e -

got such a per - fect - ly charm - ing way, We're sure he is good — e -

Tempo di Valse

mf

nough Doc-tor Thorne! Doc-tor Thorne! He can

nough. Doc-tor Thorne! Doc-tor Thorne! He can

nough. Doc-tor Thorne! Doc-tor Thorne! He can

Tempo di Valse

mf

laugh his de - tract-ors to scorn. When your temp'-ra-ture ris-es, do

laugh his de - tract-ors to scorn. When your temp'-ra-ture ris-es, do

laugh his de - tract-ors to scorn. When your temp'-ra-ture ris-es, do

what he ad - vis-es, He'll cure you, we as - sure you. Doc-tor

what he ad - vis-es, He'll cure you, we as - sure, as-sure you.

what he ad - vis-es, He'll cure you, we as - sure, as-sure you.

Thorne! Doc-tor Thorne! For his whole per-son - al - i - ty

Doc-tor Thorne! Doc-tor Thorne! For his whole per-son - al - i - ty

Doc-tor Thorne! Doc-tor Thorne! For his whole per-son - al - i - ty

charms us. He'll pre-scribe for us- all the tribe of us:

charms us. He'll pre-scribe for us- all the tribe of us:

charms us. He'll pre-scribe for us- all the tribe of us:

rall. Fash-ion's phy-si-cian is Thorne. We've

rall. Fash-ion's phy-si-cian is Thorne. We've

rall. Fash-ion's phy-si-cian is Thorne. We've

rall. Fash-ion's phy-si-cian is Thorne. We've

Tempo I°

come in to talk to our af-fa-ble Doc-tor, His wife gives us af-ter-noon

come in to talk to our af-fa-ble Doc-tor, His wife gives us af-ter-noon

come in to talk to our af-fa-ble Doc-tor, His wife gives us af-ter-noon

tea, We'd like him to meet us as well as to treat us, Be -

tea, We'd like him to meet us as well as to treat us, Be -

tea, We'd like him to meet us as well as to treat us, Be -

cause he's a dear, we a-gree. Tho' en-vi-ous ri-vals may

cause he's a dear, we a-gree. Tho' en-vi-ous ri-vals may

cause he's a dear, we a-gree. Tho' en-vi-ous ri-vals may

sneer and say He's on - ly a bump - tious bluff, He's

sneer and say He's on - ly a bump - tious bluff, He's

sneer and say He's on - ly a bump - tious bluff, He's

got such a per - fect - ly charm - ing way, We're sure he is good e - -

got such a per - fect - ly charm - ing way, We're sure he is good e - -

got such a per - fect - ly charm - ing way, We're sure he is good e - -

nough.

nough.

nough.



ACT I

Song with Chorus
Something Seems Tingle-ingleing

Dick

Allegretto

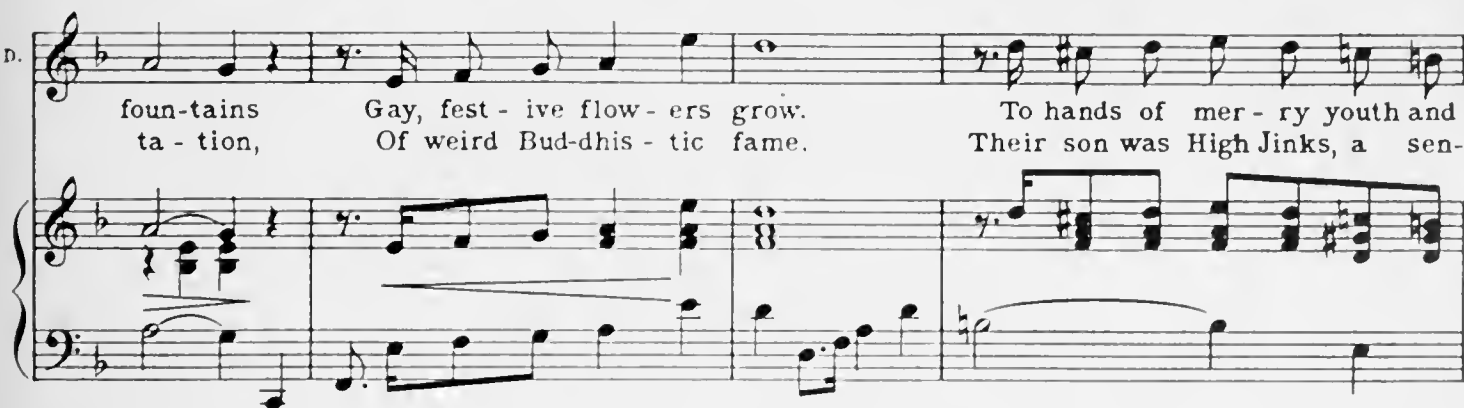
Dick *mf*

D. 

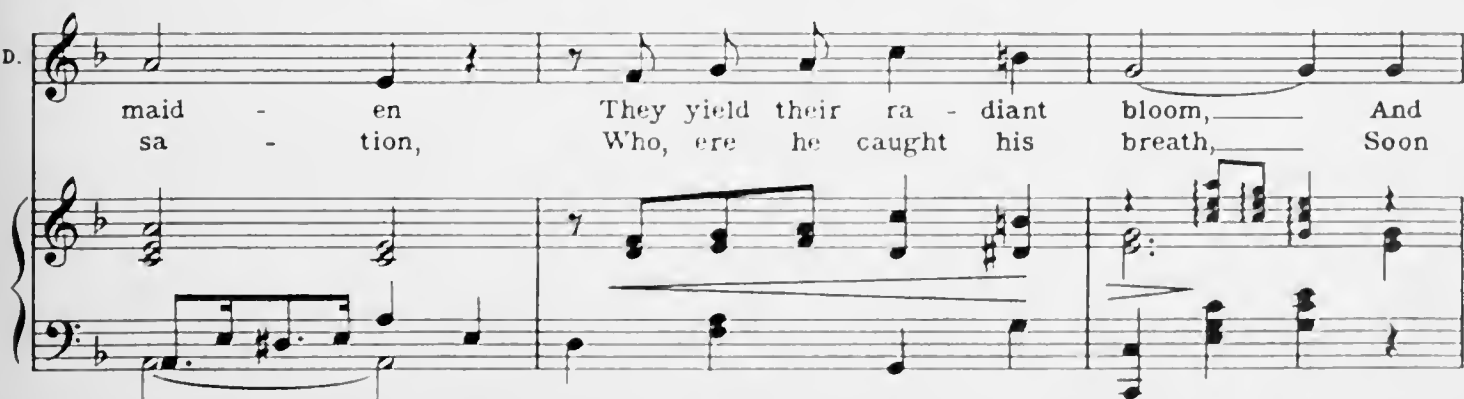
1. Be-yond the Him-a - lay-a moun-tains,
2. The Ro-man god of ju - bi - la - tion—

D. 

Where flows the great Tsan - po, Be-side old Ti - bet's laugh-ing
Old Mo - mus was his name,— He wooed the god-dess Ex - ul-

D. 

foun-tains Gay, fest - ive flow - ers grow. To hands of mer - ry youth and
ta - tion, Of weird Bud-dhis - tic fame. Their son was High Jinks, a sen-

D. 

maid - en They yield their ra - diant bloom, — And
sa - tion, Who, ere he caught his breath, — Soon

D. all the balm-y air is la - den With rich and rare per - fume. — One ver-y
died of chron-ic cach-in - na - tion, Just laughed him-self to death. — His soul be -

D. lit - tle drop, placed so, One ti - ny lit - tle whiff, and lo! —
came this won - drous flow'r, Who breathes it, feels its mys - tic pow'r: —

Refrain
D. 1-2. Some - thing seems tin - gle - in - gle - in - gle - in - gle - in - gle - ing so

D. queer, Here in your ear, Near - er and

D. 

near, Like some strange min - gling Of jin-gle-in-gle-in - gle-in - gle-in - gles And

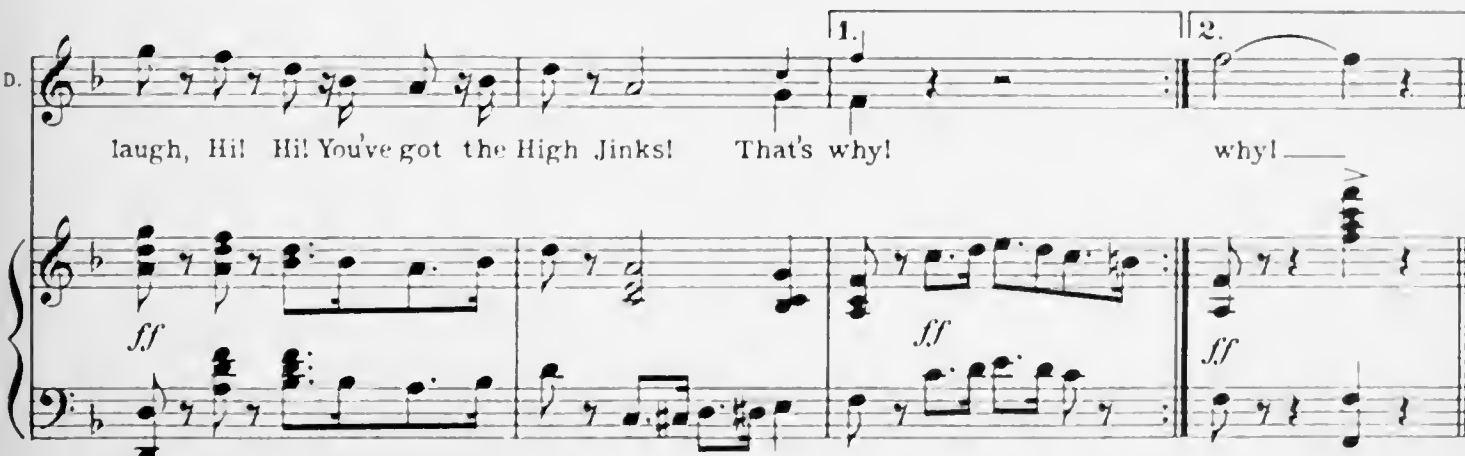
D. 

tan - gle - an-gle - an-gle - an - gle - an - gles; Why, _____ you want to

poco animato *cresc.*

D. 

cry, _____ You want to die, _____ But all you do is

D. 

laugh, Hi! Hi! You've got the High Jinks! That's why! why! _____

ff *ff* *ff*

D.

24456

D. min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

D. tan-gle-an - gle-an - gle-an - gle-an - - gles; Why! ——— You want to

tan - gle-an - gle-an - gle-an - gle-an - - gle; Why! ——— You want to

tan - gle-an - gle-an - gle-an - gle-an - - gle; Why! ——— You want to

tan - gle-an - gle-an - gle-an - gle-an - - gle; Why! you want to cry,

tan - gle-an - gle-an - gle-an - gle-an - - gle; Why! you want to cry,

sfz stacc. *p animato* *cresc.*

D.

cry, You want to die, But all you do is

cry, You want to die, But all you do is

cry, You want to die, But all you do is

You want to die, You want to die, But all you do is

You want to die, You want to die, But all you do is

gliss.

D.

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

ff

Jim

Adelaide



1. When I get think - in' of Jim,
2. When I get start - ed on Jim



Hand-some and strong and so trim,
My heart swells full - to the brim,

Sure just the thought of him Thrills me,
I could go on - for days, Dwell in,



Sure just the thought of him Fills me Full of dreams of those hap - py old
On his dear lov - in' ways, Tell - in' All the dear lit - tle tricks that he

days,
knew,
When in my eyes he would gaze:
All the dear things he would do.

True love I vowed to him, I was so proud of him, My old Jim.
Times sure were gay wit' him, Had such a way wit' him, My old Jim.

Refrain

Like a sol - dier Tall and cap - ti - va - tin', Broad of shoul - der,

Fine and fas-ci-na-tin' That was Jim, my old Jim, Gay and clev-er,

Glo-ry be! And he was ev-er Full of blar-ney From Kil-lar-ney. Sure my head would

swim — When down the block he'd proud-ly stride, His hat cocked on one side! Oh,

Jim! Jim! 'Tis no i-dle whim: You were some man, my Jim! Jim!

Love's Own Kiss

Dick and Chorus

Tempo di Valse

Piano introduction in 3/4 time, key of D major. The music features a lively melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Tempo di Valse'. The introduction ends with a final chord in the right hand.

S. Sylvia

1. Feel-ings all un-known, what can they
2. Pret-ty lit-tle fan-cies come and

p *rit.* *p legato*

The first system of the song. The vocal line (S. Sylvia) begins with a rest, then enters with the melody. The piano accompaniment provides harmonic support. The tempo is marked 'Tempo di Valse'. The music includes dynamic markings *p* (piano) and *rit.* (ritardando), and a *p legato* marking for the piano part.

S. be? smile, Suddenly to start My poor heart, Like a
Like a but-ter-fly Flut-ter by; And they

The second system of the song. The vocal line continues with the melody. The piano accompaniment provides harmonic support. The tempo is marked 'Tempo di Valse'. The music includes dynamic markings *p* (piano) and *rit.* (ritardando), and a *p legato* marking for the piano part.

S. bird at last set free? How it calls to
beck - on me the while: Bring they good or

p

The third system of the song. The vocal line continues with the melody. The piano accompaniment provides harmonic support. The tempo is marked 'Tempo di Valse'. The music includes dynamic markings *p* (piano) and *rit.* (ritardando), and a *p legato* marking for the piano part.

S. *me. Can it be the fra - grant breath of Spring? Or the wooing
guile? Shall I fol-low on o'er mead and field, Pluck-ing blos-soms*

legato

S. *pow'r Of some flow'r That has taught my soul to sing,
gay On my way, And to love's al - lure - ments yield,*

cresc.

S. *Ah, has taught my soul to sing? Some-thing of
Ah, to love's al - lure - ments yield? Some-thing of*

p

S. *joy or pain, Like a sun that smiles through rain?
mad - ness vain, Born of thoughts I must re - strain!*

rit.

p

While your voice seems call - ing me, Call - ing, en - thrall - ing

p

me, Your dear eyes be - hold - ing me, Your dear arms en - fold - ing

me, Your lips ca - ress - ing mine, Press - ing, pos - sess - ing

cresc.

mine, Burn - - ing with bliss: This must be Love's Own

ff broadly

rall.

1. Kiss. While Kiss. 2.

allarg.

Finale

It's Time to Start

Soloists and Chorus

Allegro Florence

F. It's time to

F. start, We must de-part, Or we shall sure-ly miss the

F. train! _____

Thorne

Th. Poor lit-tle wife! I'd give my

Th. life Ra-ther than cost you pain.

Th. By Jove! He's gone! Come, love, come on!

Th. Con - found it, he is back a-gain!

SOPRANO
The Ladies
ALTO
Naughty man! to so neglect us!

Naugh-ty man! to so re-ject us! Not one lit-tle word we've had to - day from you.

Naugh-ty man! to so re-ject us! Not one lit-tle word we've had to - day from you.

Sylvia

There you are!

There you are!

Adelaide

There you are!

There you are!

Thorne

Real - ly, you must not a - buse me, Real - ly, you must please ex - cuse me!

We must say good - bye to you!

We must say good - bye to you!

I had so much to do, I had so much to do!

cresc.

S. good - - - - - bye!_____

Th. Real - ly, you must not a - buse me, Real - ly, you must please ex-cuse me!

Ver - y well! we won't a - buse him! Ver - y well! we will ex-cuse him!

Ver - y well! we won't a - buse him! Ver - y well! we will ex-cuse him!

S. Time has come to say a - dieu!_____

Th. I had so much to do!_____

He had so much to do!_____ Doctor's problems mysti - fy - ing,

He had so much to do!_____ Doctor's problems mysti - fy - ing,

Prob-lems ev-er mul-ti-ply-ing! Soon your try-ing Trou-bles will be o-ver;

Prob-lems ev-er mul-ti-ply-ing! Soon your try-ing Trou-bles will be o-ver;

Sylvia

All your trou - - -

rall.
Now your bus - y day is end - ed, Soon your work shall be sus -

rall.
Now your bus - y day is end - ed, Soon your work shall be sus -

very slow

bles will be o-ver.

pend-ed, You shall be at rest in clo-ver.

pend-ed, You shall be at rest in clo-ver.

Timp.

cresc.

Moderato Sylvia

S. They speak of Hon-or - what does it mean?

A. Adelaide They speak of Hon-or - what does it mean?

Rabelais (with men)

The sacred Code of Hon-or Each step outlines, Each step defines: First.

Moderato

sfz *pp stacc.*

Sylvia

S. It is

this: My card! Then this: On guard! If

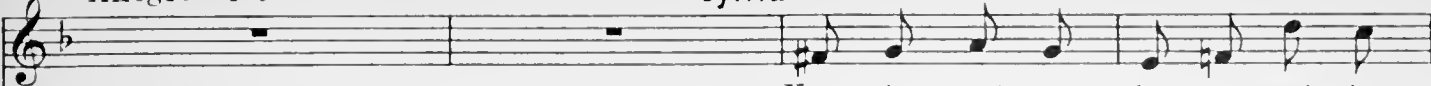
S. some one to pay you hon - or.


not, A shot Must sat - is - fy the Code of Hon - or!

sfz

Allegro vivo

Sylvia

S.  Your de - part - ure they are wait - ing.

Thorne  It is the neighbors cel - e - brat - ing.

Allegro vivo




S.  Our wraps are there.


A.  We'd bet - ter

Thorne  Where are your wraps?



S.  Good - bye! good - bye!

A.  go, per - haps. Good - bye! good - bye!

Thorne  Good - bye! good - bye! Take care of your -

Galop



S. See you lat - er! Bon voy - age!

A. See you lat - er! Bon voy - age!

Th. self! I'll see you lat - er! Bon voy - age! Good -

Girls SOPRANO, ALTO Good -

S. Good - bye! good - bye!

A. Good - bye! good - bye!

Th. bye! good - bye! Take care of your - self, And have a pleas - ant

bye! good - bye! Take care of your - self, And have a pleas - ant

TENOR Good - bye! good - bye! Take care of your - self, have a pleas - ant

BASS Good - bye! good - bye! Take care of your - self, have a pleas - ant

Th. 

jour - ney, and have a pleas - ant journey! So bon voy-age! A pleas - ant jour - ney!

jour - ney, and have a pleas - ant jour-ney! So bon voy-age! A pleas - ant jour - ney!

jour - ney, have a pleas - ant jour-ney! So bon voy-age! A pleas - ant jour - ney!

jour - ney, and have a pleas - ant jour-ney! So bon voy-age! A pleas - ant jour - ney!

Th. 

Au re - voir! So bon voyage! A pleas - ant jour - ney! Au re -

Au re - voir! So bon voyage! A pleas - ant jour - ney! Au re -

Au re - voir! So bon voyage! A pleas - ant jour - ney! Au re -

Au re - voir! So bon voyage! A pleas - ant jour - ney! Au re -

Th. Mrs. Th. Mrs. Thorne

voir! Maids All What

voir! Please tell our mis-tress all is read-y. There she is!

voir! There she is!

voir! There she is!

Horns

molto rit.

Mrs. Th.

joy and bliss Can e - qual this, When May - time bids you

legato

Mrs. Th.

play? Hap - py hours, Lov - ers' bow'rs, Beck - on

Mrs.
Th.

us a - - way! So why be sad! The world is

So why be sad! The world is

So why be sad! The world is

So why be sad! The world is

Mrs.
Th.

glad, And wants her chil - dren gay, We should not miss One

glad, And wants her chil - dren gay, We should not miss One

glad, And wants her chil - dren gay, We should not miss One

glad, And wants her chil - dren gay, We should not miss One

Mrs. Th.

sin - gle kiss, Oh! _____ We should not

sin - gle kiss That Spring - time bids us pay, _____ We should not

sin - gle kiss That Spring - time bids us pay, Spring-time bids us pay, We

sin - gle kiss That Spring - time bids us pay, Spring-time bids us pay, We

Mrs. Th.

miss One sin - gle kiss That Spring-time bids us pay! _____

miss One sin - gle kiss That Spring-time bids us pay! _____

should not miss One sin - gle kiss Spring-time bids us pay! _____

should not miss One sin - gle kiss Spring-time bids us pay! _____

Mrs. Th. What do you mean?

Th. I have to dis-ap-point you. A chance of a life-time:

sf

Moderato Thorne and Mrs. Thorne

Th. Mrs. Th. mil-lion,

Dick

Th. D. lis-ten! A pa-tient worth a mil-lion, At Beauville,wires to

Moderato

sf *staccato*

Th. Mrs. Th. pavil-lion,

D. say: "I'm here at the pa-vil-lion, A-bout to pass a -

Allegro animato

Th.
Mrs.
Th.

pass a-way!

D.

way - To an-y man who saves me, One hundred thousand francs I'll

Allegro animato

D.

pay! To an-y man who saves me, One hundred thousand francs I'll pay!"

Chorus

To an-y man who saves him, One hundred thousand francs he'll pay!

To an-y man who saves him, One hundred thousand francs he'll pay!

To an-y man who saves him, One hundred thousand francs he'll pay!

To an-y man who saves him, One hundred thousand francs he'll pay!

rit.

rit.

rit.

rit.

molto rit.

Mrs. Thorne

Then I must go a-lone! _____

All a-lone! _____ All a-

rit.

Tempo di Valse

Mrs. Th. lone. All a - lone! Oh my own! Is it

Mrs. Th. so? I must go, dear! Tell me no, dear! Ah, say no, dear!

rit.

Mrs. Th. Ah! Dr. Thorne Ah!

Th. All a - lone! All a - lone!

Chorus

SOPRANO. ALTO
All a - lone! All a - lone! All a -

TENOR
All a - lone! All a - lone!

BASS
All a - lone! All a - lone!

Mrs. Th. Ah! I must go, dear! Sad the hour, sad the hour

Th. All a - lone you must go, dear! Sad the hour, sad the hour

lone you must go, dear! Sad the hour, sad the hour

All a - lone you must go, dear! Sad the hour, sad the hour

All a - lone you must go, dear! Sad the hour, sad the hour

cresc.

Mrs. Th. *molto rit.* Till I meet you, my love, my own! **Allegro**

Th. *molto rit.* Till I meet you, my love, my own!

molto rit. Till they meet with their love, a - lone.

molto rit. Till they meet with their love, a - lone.

molto rit. Till they meet with their love, a - lone.

molto rit. Till they meet with their love, a - lone.

molto rit. Till they meet with their love, a - lone.

Allegro



S. care of your - self! I'll see you lat - er!

A. care of your - self! I'll see you lat - er!

Th. Take care of your - self! I'll see you lat - er!

care of your - self! I'll see you lat - er, see you lat - er!

Take care of your - self! I'll see you lat - er!

Take care of your - self! I'll see you lat - er!

S. Ah! Good-bye! good-bye! Take care of your -

A. Good-bye! good-bye! Take care of your -

Th. Bon voy - age! Good-bye! good-bye! Take

Bon voy - age! Good - bye! good - bye! Take care of your -

Bon voy - age! Good-bye! good-bye! Take

Bon voy - age! Good-bye! good-bye! Take

S. self! Ah! Ah!

A. self! Ah! Ah!

Th. care of your self! Have a pleas - ant jour - ney, and have a pleas - ant

self And have a pleas - ant jour - ney, and have a pleas - ant

care of your - self! Have a pleas - ant jour - ney, and have a pleas - ant

care of your - self! Have a pleas - ant jour - ney, and have a pleas - ant

S. Bon voy - age! A pleas - ant jour - ney! Au re -

A. Bon voy - age! A pleas - ant jour - ney! Au re -

Th. jour - ney! So bon voy - age! A pleas - ant jour - ney! Au re -

jour - ney! So bon voy - age! A pleas - ant jour - ney! Au re -

jour - ney! So bon voy - age! A pleas - ant jour - ney! Au re -

jour - ney! So bon voy - age! A pleas - ant jour - ney! Au re -

S. voir! So bon voy-age! A pleas-ant jour-ney! Au re -

A. voir! So bon voy-age! A pleas-ant jour-ney! Au re -

Th. voir! So bon voy-age! A pleas-ant jour-ney! Au re -

voir! So bon voy-age! A pleas-ant jour-ney! Au re -

voir! So bon voy-age! A pleas-ant jour-ney! Au re -

voir! So bon voy-age! A pleas-ant jour-ney! Au re -

S. voir!

A. voir!

Th. voir!

voir!

voir!

voir!

voir!

voir!

ff

Sylvia *p*
 S. Your dear voice call - ing me, Call - ing, en - thrall - ing
 Dick *p*
 D. Your dear voice call - ing me, Call - ing, en - thrall - ing

S. me, Your dear eyes be - hold - ing me, Your dear arms en - fold - ing
 D. me, Your dear eyes be - hold - ing me, Your dear arms en - fold - ing

S. me, Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,
 D. me, Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

S. Burn - ing with bliss: *ff* broadly This must be Love's Own Kiss. *rall.*
 D. Burn - ing with bliss: *ff* broadly This must be Love's Own Kiss. *rall.*

Sylvia (and all principals)

S. *p*
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

D. *p*
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

SOPRANO *p*
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

ALTO *p*
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

TENOR *p*
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

BASS *p*
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

Chorus
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

S. eyes be - hold - ing me, Your dear arms en - fold - ing me, Ah!

D. eyes be - hold - ing me, Your dear arms en - fold - ing me, Ah!

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

S. Ah! Burn - ing with bliss:

D. Ah! Burn - ing with bliss:

ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

S. *ff* *broadly* This must be Love's Own *rall.* Kiss! *accel.*

D. *ff* *broadly* This must be Love's Own *rall.* Kiss! *accel.*

ff *broadly* This must be Love's Own *rall.* Kiss! *accel.*

ff *broadly* This must be Love's Own *rall.* Kiss! *accel.*

ff *broadly* This must be Love's Own *rall.* Kiss! *accel.*

ff *broadly* This must be Love's Own *rall.* Kiss! *accel.*

ff *broadly* *rall.* *accel.*

ACT II

Opening Chorus
Guests and Waiters

Tempo di Marcia

ff

tr

cresc.

Guests

SOPRANO

I want to give my or - der!

ALTO

I want to give my or - der!

TENOR

I want to give my

BASS

I want to give my

p stacc.

Hur-ry! Hur-ry, wait-er! Al-lez vite, gar-çon! I

Hur-ry! Hur-ry, wait-er! Al-lez vite, gar-çon! I

or-der! Hur-ry, wait-er! Al-lez vite, gar-çon!

or-der! Hur-ry, wait-er! Al-lez vite, gar-çon!

want to give my or-der! I've been wait-ing

want to give my or-der! I've been wait-ing

I want to give my or-der! I've been wait-ing

I want to give my or-der! I've been wait-ing

half a year! Gar-çon! come here! come here!

half a year! Gar-çon! come here! come here!

half a year! Gar-çon! come here! Did you ev-er see such

half a year! Gar-çon! come here! Did you ev-er see such

There are wait-ers here ga - lore, But

There are wait-ers here ga - lore, But

service? Did you ev - er see such service? There are wait-ers here ga - lore, But

service? Did you ev - er see such service? There are wait-ers here ga - lore, But

no one knows what for. Come here!

no one knows what for. Come here!

no one knows what for. Did you ev - er see such ser-vice? Did you ev - er see such

no one knows what for. Did you ev - er see such ser-vice? Did you ev - er see such

I've been wait-ing half a year! I've been wait-ing half a year!

I've been wait-ing half a year! I've been wait-ing half a year!

ser-vice? I've been wait-ing half a year! I've been wait-ing half a year!

ser-vice? I've been wait-ing half a year! I've been wait-ing half a year!

I want to give my or - der! Gar - gon! Gar - gon! come here!

I want to give my or - der! Gar - gon! Gar - gon! come here!

I want to give my or - der! Gar - gon! come here!

I want to give my or - der! Gar - gon! come here!

Waiters

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser - vée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser - vée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser - vée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser - vée!

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

rit. o - ver there! At this one you cannot stay! *a tempo* See, he's ré - ser - vée For zee

rit. o - ver there! At this one you cannot stay! *a tempo* See, he's ré - ser - vée For zee

rit. o - ver there! At this one you cannot stay! *a tempo* See, he's ré - ser - vée For zee

rit. o - ver there! At this one you cannot stay! *a tempo* See, he's ré - ser - vée For zee

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

Horns

Ev-ry ser-vant, maid or man, Can re-cog-nize

Ev-ry ser-vant, maid or man, Can re-cog-nize

Ev-ry ser-vant, maid or man, Can re-cog-nize

Ev-ry ser-vant, maid or man, Can re-cog-nize

This wondrous prize! She has an eas-y-go-ing way

This wondrous prize! She has an eas-y-go-ing way

This wondrous prize! She has an eas-y-go-ing way

This wondrous prize! She has an eas-y-go-ing way

That's quite au fait; And when she pay, She give zee tip to ev-ry

That's quite au fait; And when she pay, She give zee tip to ev-ry

That's quite au fait; And when she pay, She give zee tip to ev-ry

That's quite au fait; And when she pay, She give zee tip to ev-ry

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

All

Voilà ma - dame! Voi - là ma - dame! Eet ees

Voilà ma - dame! Voi - là ma - dame! Eet ees

Voilà ma - dame! Voi - là ma - dame! Voi - là ma - dame!

Voilà ma - dame! Voi - là ma - dame! Voi - là ma - dame!

time to make our na - tion - al sa - laam; We must scrape and

time to make our na - tion - al sa - laam; We must scrape and

Eet ees time to make our na - tion - al sa - laam; We must scrape and

Eet ees time to make our na - tion - al sa - laam; We must scrape and

bow, And po - lite - ly vow Our com - pli - ments, and ask for gold - en

bow, And po - lite - ly vow Our com - pli - ments, and ask for gold - en

bow, And po - lite - ly vow Our com - pli - ments, and

bow, And po - lite - ly vow Our com - pli - ments, and

balm. Voi - là ma - dame! Voi - là ma - dame! Eet ees

balm. Voi - là ma - dame! Voi - là ma - dame! Eet ees

ask for golden balm. Voi - là ma - dame! Voi - là ma - dame!

ask for golden balm. Voi - là ma - dame! Voi - là ma - dame!

time to rub our mer - ce - na - ry palm, And light and gai - ly

time to rub our mer - ce - na - ry palm, And light and gai - ly

Eet ees time to rub our mer - ce - na - ry palm, And light and gai - ly

Eet ees time to rub our mer - ce - na - ry palm, And light and gai - ly

sing our dai-ly Psalm. Voi-là, voi-là ma-dame!
 sing our dai-ly Psalm. Voi-là, voi-là ma-dame!
 sing our dai-ly Psalm. Voi-là, voi-là ma-dame!
 sing our dai-ly Psalm. Voi-là, voi-là ma-dame!

Guests

I want to give my or-der! Hur-ry! Hur-ry,
 I want to give my or-der! Hur-ry! Hur-ry,
 I want to give my or-der! Hur-ry,
 I want to give my or-der! Hur-ry,

wait-er! Al-lez vite, gar-çon! I want to give my or-der!
 wait-er! Al-lez vite, gar-çon! I want to give my or-der!
 wait-er! Al-lez vite, gar-çon! I
 wait-er! Al-lez vite, gar-çon! I

I've been wait - ing half a year!

I've been wait - ing half a year!

want to give my or - der! I've been wait - ing half a year!

want to give my or - der! I've been wait - ing half a year!

Gar - çon! come here! come here!

Gar - çon! come here! come here!

Gar - çon! come here! Did you ev - er see such ser - vice? Did you

Gar - çon! come here! Did you ev - er see such ser - vice? Did you

There are wait - ers here ga - lore, But no one knows what

There are wait - ers here ga - lore, But no one knows what

ev - er see such ser - vice? There are wait - ers here ga - lore, But no one knows what

ev - er see such ser - vice? There are wait - ers here ga - lore, But no one knows what

Bells

fff *p*

for. Come here!

for. Come here!

for. Did you ev - er see such ser-vice? Did you ev - er see such ser-vice?

for. Did you ev - er see such ser-vice? Did you ev - er see such ser-vice?

Bells

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

give my or - der! Gar - gon! Gar - gon! come here!

give my or - der! Gar - gon! Gar - gon! come here!

give my or - der! Gar - gon! come here!

give my or - der! Gar - gon! come here!

I'm Through with Roaming Romeos

Adelaide

Alla Marcia

Adelaide

1. I've played life's gam - bol
 2. I've learned e - nough of
 3. I've learned e - nough of

o'er and o'er, With lots of hits and miss - es,
 life to trade A dead one for a live one,
 life to know All is not gold that glit - ters;

But nev - er struck a snap be - fore, Home nev - er was like
 It's hard to see a dead one fade, But hard - er to re -
 And like - wise I have found this so:— All is not gay that

A.

this is! _____
vive one! _____
tit - ters! _____

To hopes of joy and heav'n - ly bliss
Be - ware the man who buys you clothes
And al - so this is true, my boys,

A.

I'm mak - ing no pre - tens - es;— My dream of heav - en's mere - ly
With hope and good in - ten - tions, 'Tis he who paves the way that
(You think this o - ver af - ter:) The man's not al - ways due for

A.

this: _____
goes _____
joys _____

An an - gel for ex - pens - es!
To the place which no one men - tions. 1-3. I'm
Who mar - ries girl-ish laugh - ter.

A.

through with roam - ing Ro - me - os, _____ I'm through with bob - bing, bow - ing

beaux, _____ So de-bon - aire and gay, So charming for a day; They pay re -

spects - but that is all they pay! I'm through with sen - ti - ment - al

fires, _____ I'm through with tem - p'rament - al squires; _____ But if you

find a fel-low, Whose green-backs run to yel-low, Who'll give a wife A meal-tick-et for

A.

1. Be he weak and halt, With ev - ry kind of fault, But strong e-nough to
 life. 2. Be his back a crook, His face an all-gone look, But a swell-ing on his
 3. Be he blind and lame, His members most-ly game, But thumbs e-nough to

p

A.

wend his way un-to the safe-ty vault,
 chest that hides a fat de-pos-it book, 1-3. Why, sim - ply nab him!
 hold a pen and sign his bank-ing name,

ff

A.

Grab him! And when you've chained him, kind-ly let me know _____ The number

A.

of his lit-tle bun - ga - low! _____ low! _____

1. 2.

f 8...

Chi-Chi

Chi-Chi and Dick

Allegretto (quasi Schottische) Dick

So my lit - tle romance has been

rit. a tempo

Chi-chi Dick

end-ed: One more vol - ume's done! 'Tis - n't just the fin - ish I in -

Chi-chi Dick

tended, Or 'twere ne'er be - - gun. Put it on the shelf, dear! I'll

Chi-chi

put it on the shelf, dear! There are oth-er sto-ries one might want. I'm

Dick

some-thing of an au-thor-ess my - self, dear. With a grace and style pi -

Chi-chi

quant! So if you're real-ly through- I think I'm real-ly through! With

Dick

Chi-chi

legato

Refrain

Both

read-ing fool-ish books that make you blue: Re - mem - ber

rit.

rit.

Refrain
Allegro animato

Chi - chi, Re - mem - ber charm - ing Chi - chi, With fas - ci - nat - ing ways and

wiles That teach you to for - get, With danc - es And sweet se - duc - tive

glanc - es! She's quite the dear - est witch, — a gay co - - quette! —

— For she is Chi - chi, She's charming lit - tle Chi - chi, With cap - ti - vat - ing

gaze and smiles That rob you of re-gret! A - way

cresc. *sfz*

—with fool-ish sighs! — A way with thoughts — that ag-o - nize! —

—Just call on Chi-chi, Chi-chi, Chi - chi, — And read your sol - ace

sfz *sfz*

1. in her eyes! — Re - mem - ber eyes! — 2.

My Woman's Heart

DUET

Words by
Percy Greenbank

Music by
Howard Talbot

Allegro. Tempo di Polacca.



Madame Rabelais

1. My wo-man's heart is all a-glow With gra-ti-tude I
2. My mar-ried life is not, you see, As hap-py as it

The first vocal entry is in 3/4 time, key of B-flat major. It features a melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Allegro. Tempo di Polacca.'.

D! Thorne

long to show, My debt to you I must re-pay— I
ought to be, My hus-band's moods are wild and strange— He's

The second vocal entry is in 3/4 time, key of B-flat major. It features a melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Allegro. Tempo di Polacca.'.

Mme R.

don't send in ac - counts till quar - ter day! Your
used the bath - room as a ri - fle - range! To

prais - es I will loud - ly sing, Of doc - tors you are
you a - lone the truth I'll tell, He does not treat me

Dr Th.

quite the king, — To spread your fame shall be my aim — Her
ver - y well; — Such bit - ter tears he's made me shed — He

hus - band's rath - er good at shoot - ing game!
al - ways takes his pis - tols up to bed!

rall. colla voce

Andante con espress.

Mme Rabelais

I am a wo - man,

you are a man,

I am a wo - man,

you are a man,

Dr Thorne

Moth - er said I was!

So you said be - fore!

You can do things that no one else can,

You can do things that no one else can,

I'm a rot - ten shot!

With a safe - ty pin!

Ah! _____ don't be cold and i - ron - ic! _____

I've _____ had no friend-ship to guide me, _____

She _____ wants a strong i - ron

I've _____ had no pe - trol sup -

You have the stout - est heart ev - er made, —
Lend me your friend - ship, lend me your aid, —

ton - ic. —
plied me. —

So my tai - lor says!
Take a mel - on, dear!

cresc.

No - thing on earth can make you a - fraid, —
Ne'er from my heart your mem - 'ry shall fade, —

On - ly Span - i - ards!
Leave off tick - ling me!

cresc.

p rall.

I've nev - er met, and I've roam'd the world through, — Such a brave man as
I've nev - er met, and I've roam'd the world through, — Such a nice man as

p

a tempo

p rall.

a tempo

1. you! — 2. you! —

Tempo 10

p rall.

sf f

molto cresc.

D. S.

Dance

The first system of musical notation for the piece 'Dance'. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The music begins with a forte (*f*) dynamic. The right hand plays a series of chords, while the left hand plays a complex, rhythmic pattern with many beamed notes. The system concludes with a measure containing two '7' symbols, likely indicating a specific fingering or a shorthand notation.

The second system of musical notation. It continues the piece with similar instrumentation and dynamics. The right hand features more complex chordal structures, and the left hand maintains its intricate rhythmic pattern. The system ends with a measure containing two '7' symbols.

The third system of musical notation. The right hand part shows a melodic line with some grace notes, while the left hand continues with its rhythmic accompaniment. The system concludes with a measure containing two '7' symbols.

The fourth system of musical notation. The right hand part features a melodic line with a long note, while the left hand continues with its rhythmic accompaniment. The system concludes with a measure containing two '7' symbols.

First system of the piano introduction. The right hand features chords and single notes, while the left hand plays a rapid sixteenth-note arpeggiated pattern.

Second system of the piano introduction. The right hand continues with chords and single notes, and the left hand maintains the rapid sixteenth-note arpeggiated pattern.

Mme R.
p rall.

First line of the vocal melody and piano accompaniment. The vocal line begins with the lyrics "I've nev- er met, and I've roam'd the world through, _____ Such a". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamic markings include *p* and *rall.*.

Second line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "nice man as you! _____". The piano accompaniment includes a steady eighth-note bass line and chords in the right hand. Dynamic markings include *p*, *rall.*, and *f*.

Not Now, But Later

Sylvia and Rabelais

Quasi Gavotta Rabelais

1. If you on - ly were Pa - ri - sienne, my
 2. Now you would - n't think a man a hard-en'd

l.h.

stacc.

Ed. *

Sylvia Rab.

la - dy! If it were true, What would you do? There would
 sin - ner— That all de - pends What he in - tends! If he's

Sylvia

be so man - y lit - tle things to aid me. Oh, is that
 hold e - nough to ask you out to din - ner! Well, not to -

S.
R.

so? _____ Pray let me know! _____ Some pret - ty lit - tle flowers, or a
day, _____ I'm going a - way. _____ And would you mind to tell me where you're

Rab.

R.
S.
R.

po-em— Pret-ty flow-ers— I a - dore. _____ But
go-ing? We go to Par-is!— That is true! _____ Then

Sylvia

Rab.

R.

gen - tle - men, A - mé - ri - cains, don't grow 'em, Their faith is in the jew - el - ry
know, my heart is sim - ply o - ver - flow - ing With hope I may ac - com - pan - y

(Shows pearls)

R.
S.
R.

store. Ah! have you an - y more? And if more there be,
you! I take my moth - er, too! That is prop - er, quite.

Sylvia

Rab.

R. S. Sylvia

Have you not a lit - tle love that you could prom - ise me?
 But to tell the doc - tor would be hard - ly right! 1. 2. 1

S. can-not an - swer now, but lat - er, lat - er, may-be lat - er. Your

stacc. *Bells*

S. plead-ing is not all in vain! But won't you call a - gain? I

S. would not say that I re - fuse you: 'Twould lose you; My

S. plan — is bet-ter, not now, may-be lat er: That's courtship à la-mé-ri-

cresc.

Refrain

S. caine! I can-not an-swer now, but lat-er,

Rabelais

R. She can-not an-swer now, but lat-er,

S. lat-er, may-be lat-er. Your plead-ing is not all in

R. lat-er, may-be lat-er. My plead-ing is not all in

R. vain! But won't you call a - gain? I would not say that I re -

R. vain! So I will call a - gain. She would not say that she'd re -

S. fuse you: 'Twould lose you; My plan is bet-ter, not now, may - be

R. fuse me: 'Twould lose me; Her plan is bet-ter, not now, may - be

S. *rit.* *a tempo* lat - er: That's court-ship à la-mé - ri - caine!

R. *rit.* *a tempo* lat - er: That's court-ship à la-mé - ri - caine!

Tempo di Valse

p

Your dear voice call - ing me call - ing, en - thrall - ing me Your dear

eyes be - hold - ing me your dear arms en - fold - ing me Your lips ca -

ress - ing mine press - ing pos - sess - ing mine Burn - ing with bliss

cresc.

rall.

this must be Love's Own Kiss. —

ff broadly *rall.* *allarg.*

What is Life without Love?

Words by
Percy Greenbank

Recitative and Song

Music by
Howard Talbot

Allegro

Recit.

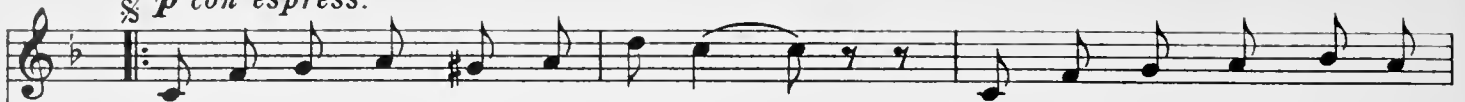
The first system of the musical score. The vocal line begins with a recitative section marked 'Recit.' and 'A - way with gloom-y care!_ A -'. The piano accompaniment starts with a forte 'ff' dynamic. The tempo is marked 'Allegro'. The key signature has one sharp (F#) and the time signature is common time (C).

The second system of the musical score. The vocal line continues with 'way with gris - ly spec - tres! Like In - come Tax col - lec - tors (Or'. The piano accompaniment features a 'colla voce' section. The dynamic 'p' (piano) is indicated at the end of the system.

The third system of the musical score. The vocal line continues with 'Con-sci-en-tious Ob-jec-tors,) And let me sing in joy - ous tone Of'. The piano accompaniment includes a 'p' (piano) dynamic marking and a 'ff' (fortissimo) dynamic marking.

The fourth system of the musical score. The tempo changes to 'Andante, non troppo lento'. The vocal line concludes with 'Love, of Love, and Love a - - lone.'. The piano accompaniment features a 'p' (piano) dynamic marking. The system ends with a double bar line.

§ *p con espress.*



Love at your heart comes a - knock-ing, —
Love is a strong ep - i - dem-ic, —

With such a soft rat-tat -
So, when your heart mad-ly



tat; —
thumps, —

Ah, I im-plore,
Just you be-ware,

O - pen the door,
It's an af - fair



Don't let him wait on the mat. —
Worse than the mea-sles or mumps. —

Love, like the vac - u - um -
Though you may bolt door and



clean-er, _____ Comes in the spring, sure e - nough; _____ la,
win - dow, _____ Love takes no no - tice of locks, _____ a,

Then he will start To sweep out your heart, Leav - ing a few bits of
When he creeps through There's noth - ing to do Ex - cept - ing to pull up your

fluff. _____ Tra, la, la, Tra, la, la, One or two bits of fluff. What is
socks. _____ Tra, la, la, Tra, la, la, You must pull up your socks. What is

mp

Po di Valse

Life with-out Love? tra, la, la, _____ What is Life with-out
 Life with-out Love? tra, la, la, _____ What is Life with-out

Love, tell me, please! _____ Ah! _____ what is pork with-out
 Love, tell me, please! _____ Ah! _____ what are shirts with-out

crack-ling? Ah! _____ what is duck with-out peas? What's a fu - ture with-
 but - tons? Ah! _____ what are boots with-out trees? What's an ome - lette with-

out an - y hope? _____ What's a bath - room with - out an - y soap?
 out an - y eggs? _____ What's a cho - rus with - out an - y legs?

rall. *a tempo*

Oh! Life with-out Love is the hard-est of things, Tra, la, la, Tra, la,
 Oh! Life with-out Love's like a pearl with a flaw, Tra, la, la, Tra, la,

rall. *a tempo*

cresc.

la, Tra, la, la, ——— Like a so-fa, like a so-fa, Like a
 la, Tra, la, la, ——— It's like As-quith, Mis-ter As-quith, It's like

cresc.

so-fa with-out an-y springs. Tra, la, la!
 As-quith with-out Bon-ar Law. Tra, la, la!

1.

Tempo I^o *ad lib.*

p

D. S.

last time

la!
 la!

f *ff*

She Says it with Her Eyes

Adelaide and Jeffries

Allegretto

Piano introduction in G major, 2/4 time. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The piece begins with a *stacc.* marking and ends with a *p* (piano) dynamic.

Tempo di Gavotte

Adelaide

Jeffries

Adelaide

A. J. Looks like ready mon-ey. By Jove, a Beaut. He's

The first vocal section features Adelaide and Jeffries. Adelaide sings the first line, followed by Jeffries. The piano accompaniment includes *pp legato* and *rit.* markings. The section concludes with a *stacc.* marking.

Jeffries

Adelaide

A. J. got physique and style to boot. — Cer-tain - ly the hon-ey. He

The second vocal section continues the dialogue between Adelaide and Jeffries. The piano accompaniment provides harmonic support with various chordal textures.

Jeffries

Adelaide

A. J. looks this way. She's got a man-ner ver - y gay! I

The final vocal section on the page, featuring Adelaide and Jeffries. The piano accompaniment concludes the piece with sustained chords.

A. J. (coughs) Jeffries Adelaide

think I'll try a lit - tle cough. By Jove, is that for me? Or

A. J. (laughs) Jeffries Adelaide

bet - ter still, — live and laugh. She acts in - vit - ing - ly. I

A. J. Jeffries Adelaide

think it's time he got a look! She's sure some wid - ow wise! I

A. J. Jeffries Refrain

think I've got him on the hook! Ah! In - vi - ta - tion eyes. "Come
"Come

rit.

Allegro animato

A.
J.

hith - er! — come hith - er!" She says it with her eyes, She
hith - er! — come hith - er!" She said it with her eyes, She

stacc.

A.
J.

does not vo - cal - ize, But you can re - cog - nize, Just as plain: "Come
did not vo - cal - ize, But you could re - cog - nize, Just as plain: "Come

rit.

rit.

A.
J.

hith - er! — come hith - er!" She seems to spe - cial - ize In
hith - er! — come hith - er!" What live one could de - spise Those

a tempo

a tempo

A.
J.

send - ing tire - less Jolts by wire - less, All with her eyes! "Come
I am gone on You, old Don Juan, Come-hith - er eyes? "Come

rit.

a tempo

rit.

a tempo

A. J.

hith - er! come hith - er!" She says it with her eyes, She
 hith - er! come hith - er!" She said it with her eyes, She

stacc.

A. J.

does not vo - cal - ize, But you can re - cog - nize Just as plain: "Come
 did not vo - cal - ize, But you could re - cog - nize Just as plain: "Come

rit.

rit.

A. J.

a tempo

hith - er! come hith - er!" Heav'n help the man who spies Those
 hith - er! come hith - er!" Sure an - y man might prize Those

a tempo

A. J.

rit.

en - ter - pris - ing, tan - ta - liz - ing, "Come-hith - er eyes!" eyes!"
 a - gi - tat - ing, I'll - be - wait - ing, "Come-hith - er eyes!" eyes!"

rit.

1. 2.

We're Very, Very Sorry to Detain You

Soloists and Chorus

Tempo di Marcia

SOPRANO

ALTO

TENOR

BASS

We're

We're

We're

We're

We're

Tempo di Marcia

ver-y, ver-y sor-ry to de-tain you, But since you have to go, ——— and are

ver-y, ver-y sor-ry to de-tain you, But since you have to go, ——— and are

ver-y, ver-y sor-ry to de-tain you, But since you have to go, ———

ver-y, ver-y sor-ry to de-tain you, But since you have to go, ———

off for your trip, We are out for a ver - y lit - tle

off for your trip, We are out for a ver - y lit - tle

We are out for our tip, We are out for a ver - y lit - tle

We are out for our tip, We are out for a ver - y lit - tle

tip, tip-py tip! A tip or two you'll nev-er, nev-er miss, Be - sides, you know, it is the

tip, tip-py tip! A tip or two you'll nev-er, nev-er miss, Be - sides, you know, it is the

tip! A tip or two you'll nev-er, nev-er miss, Be - sides, you know, it is the

tip! A tip or two you'll nev-er, nev-er miss, Be - sides, you know, it is the

cus-tom; The best of peo - ple all must come to this, They tip, tho' they know it's going to

cus-tom; The best of peo - ple all must come to this, They tip, tho' they know it's going to

cus-tom; The best of peo - ple all must come to this, They tip, tho' they know it's going to

cus-tom; The best of peo - ple all must come to this, They tip, tho' they know it's going to

T. *They're stran-gers all to me!*

bust 'em. We've served you well, Tho',
bust 'em. We've served you well, Tho',
bust 'em. We've served you well, Tho',
bust 'em. We've served you well, Tho',

legato

truth to tell, The most of us have nev-er heard your bell.
truth to tell, The most of us have nev-er heard your bell.
truth to tell, The most of us have nev-er heard your bell. I
truth to tell, The most of us have nev-er heard your bell.

rit. Bells

I brought your hat! I swept the mat! I
shined your shoes! I brought you news! I made your bed!

All

darned your sock! I wound the clock! We're ver-y, ver-y sor-ry to de -

We're ver-y, ver-y sor-ry to de -

I browned your bread! We're ver-y, ver-y sor-ry to de -

We're ver-y, ver-y sor-ry to de -

tain you, But since you have to go, and are off for your trip,

tain you, But since you have to go, and are off for your trip,

tain you, But since you have to go, We are

tain you, But since you have to go, We are

We are ver-y, ver-y sor-ry to de - tain you! We are

We are ver-y, ver-y sor-ry to de - tain you! We are

out for our tip! We're ver-y, ver-y sor-ry to de - tain you!

out for our tip! We're ver-y, ver-y sor-ry to de - tain you!

out for our tip! We're ver-y, ver-y sor-ry to de -

out for our tip! We're ver-y, ver-y sor-ry to de -

We are out for our tip! We're ver-y, ver-y sor-ry to de -

We are out for our tip! We're ver-y, ver-y sor-ry to de -

Thorne

T. Come, leave this wor - ry!

tain you!

tain you!

tain you!

tain you!

tain you!

Fritz

(Mrs. Thorne faints)

F. What's your hur-ry?

tr.

cresc.

animando

Allegro

Wa-ter! Some one's faint-ed! Wa-ter! Who's acquaint-ed With the cause of

Wa-ter! Some one's faint-ed! Wa-ter! Who's acquaint-ed With the cause of

Wa-ter! Some one's faint-ed! Wa-ter! Who's acquaint-ed With the cause of

Allegro Wa-ter! Some one's faint-ed! Wa-ter! Who's acquaint-ed With the cause of

this dis-as-ter, as-ter, as-ter? Wa-ter! Call a doc-tor!

this dis-as-ter, as-ter, as-ter? Wa-ter! Call a doc-tor!

this dis-as-ter, as-ter, as-ter, as-ter? Wa-ter! Call a doc-tor!

this dis-as-ter, as-ter, as-ter, as-ter? Wa-ter! Call a doc-tor!

Wa-ter! Some one's shocked her! Run for wa-ter! Run for wa-ter!

Wa-ter! Some one's shocked her! Run for wa-ter! Run for wa-ter!

Wa-ter! Some one's shocked her! Fast-er! fast-er!

Wa-ter! Some one's shocked her! Fast-er! fast-er!

stacc.

Run for wa-ter! Fast-er! fast-er! Run for wa-ter! wa-ter!

Run for wa-ter! Fast-er! fast-er! Run for wa-ter! wa-ter!

Fast-er! fast-er! Run for wa-ter! Fast-er! fast-er! Run for wa-ter! wa-ter!

Fast-er! fast-er! Run for wa-ter! Fast-er! fast-er! Run for wa-ter! wa-ter!

Tempo di Marcia

Jeffries

The voice of na-ture! The voice of

na-ture! I hear it whis-per-ing and call-ing to me now. In her

face I read my no-men-cla-ture, And my im-age is stamped up-on her

J. 
 brow. _____ The voice of na - ture! The voice of na - ture! I glad - ly


 He hears it now! He hears it now!


 He hears it now! He hears it now!


 He hears it now! He hears it now!


 He hears it now! He hears it now!


 He hears it now! He hears it now!


 He hears it now! He hears it now!


 He hears it now! He hears it now!


 He hears it now! He hears it now!

J. 
 has - ten and o - bey its call; _____ Long I've fought for her, Long I've


 Has - ten and o - bey its call! _____ He fought for her,


 Has - ten and o - bey its call! _____ He fought for her,


 Has - ten and o - bey its call, o - bey its call! He fought for her,


 Has - ten and o - bey its call, o - bey its call! He fought for her,


 Has - ten and o - bey its call, o - bey its call! He fought for her,


 Has - ten and o - bey its call, o - bey its call! He fought for her,


 Has - ten and o - bey its call, o - bey its call! He fought for her,


 Has - ten and o - bey its call, o - bey its call! He fought for her,

J. 
 sought for her, And now I've got her, and now I've
 He sought for her. He's got her now!
 He sought for her. He's got her now!
 He sought for her. He's got her now!
 He sought for her. He's got her now!

J. 
 got her! I have found at last — my daugh - ter!
 He's got her now! He has found at last his daugh - ter!
 He's got her now! He has found at last his daugh - ter!
 He's got her now! He has found at last his daugh - ter!
 He's got her now! He has found at last his daugh - ter!

Rabelais Animato

R. No, his sweet - heart! That is what she is; If not, I'll

Thorne

T. I hope!

R. die! Ret - ri - bu - tion should be his, He was plan - ning to e -

Thorne

R. lope! To e - lope? Con -

T. He was plan - ning to e - lope!

He was plan - ning to e - lope!

He was plan - ning to e - lope!

He was plan - ning to e - lope!

T. found your eyes! For this I'll have your life! I want you all to

T. re-alize This la - dy is my love, my love, my -

S. (Sylvia enters) Sylvia
What's the

Dick

D. Sh! Don't give your-self a-way!

His wife! she comes! ah, lack - a-day!

His wife! she comes! ah, lack - a-day!

His wife! she comes! ah, lack - a-day!

His wife! she comes! ah, lack - a-day!

pp

S. trouble, pray?

J. Jeffries
At last I look in - to your

Ad.

F. Fritz
Wa-ter! wa-ter!

J. eyes, my daughter! My lit-tle

cantabile

His daughter!_

His daughter!_

His daughter!

His daughter!_

l. h.

cantabile

rit *marcato*

Ad.

S. Sylvia
His lit-tle girl! He might have known I had this curl,

A. Adele
His lit-tle girl! He might have known She had this curl,

T. Thorne
His lit-tle girl! He might have known She had this curl,

J. girl! I might have known You had this curl, Your mother's

D. Dick
His lit-tle girl! He might have known She had this curl,

R. Rabelais
His lit-tle girl! He might have known She had this curl,

S. My mother's ver - y own; So ver - y fair,

A. Her mother's own; Her peach-bloom cheek so ver - y fair,

T. Her mother's own; Her peach-bloom cheek so ver - y fair,

J. own; Her peach - bloom cheek so fair, Her winsome

D. Her mother's own, Her peach-bloom cheek so fair,

R. Her mother's own, Her peach-bloom cheek so fair,

S. My winsome smile, My smile so rare, My angel's face,

A. Her winsome smile, Her smile so rare, Her angel's face,

T. Her winsome smile, Her smile so rare, Her angel's face,

J. smile so rare, Her angel's face, Her Grecian

D. so rare, Her angel's face,

R. so rare, Her angel's face,

Her an-gel's face,

Her an-gel's face,

Her an-gel's face,

Her an-gel's face,

S. Such grace and

A. Her Gre-cian nose and charming grace,

T. Her Gre-cian nose and charming grace,

J. nose, Her charm and grace, That fine re -

D. Her Gre-cian nose and charming grace,

R. Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

S. pose, My poce di -

A. Her fine re - pose, Her eyes di -

T. Her fine re - pose, all di - - -

J. pose, ——— Those laugh - ing eyes di -

D. Her fine re - pose, Her eyes di -

R. Her fine re - pose, all di - - -

Her fine re - pose, Her laugh - ing, her laugh - ing,

Her fine re - pose, Her laugh - ing, her laugh - ing,

Her fine re - pose, Her laugh - ing, her laugh - ing,

Her fine re - pose, Her laugh - ing, her laugh - ing,

S. vine, _____ All tell you I am thine! *rit.*

A. vine, _____ All tell you she is thine! *rit.*

T. vine, _____ All tell you she is thine! *rit.*

J. vine, _____ All tell me you _____ are mine! *rit.*

D. vine, _____ All tell you she is thine! *rit.*

R. vine, _____ All tell you she is thine! *rit.*

her eyes di - vine, All tell you she is thine! *rit.*

her eyes di - vine, All tell you she is thine! *rit.*

her eyes di - vine, All tell you she is thine! *rit.*

her eyes di - vine, All tell you she is thine! *rit.*

rit.

Allegro Sylvia

S. What does it mean? Ex - plain to me! *Adele*

Allegro

A. What - e'er he says, you just a-gree!

Jeffries

J. And to think that e-ven now, When all my joy should be serene, This miscreant, false to

Sylvia

S. You mean?

J. ev-'ry vow, Should bring dis-grace! Your

Marcia

Thorne

T. I give up hope!

J. hus - band with that wo - man there, With vil - lain - y be -

Marcia

yond compare,
Dick

Plan - ning base - ly to de - ceive you, They would e -

D. I've got the dope! Don't give up hope! I've got the dope!

S. My _____

A. Your hus - band with that

T. I give up hope!

F. Fritz and Florence

F1. Don't give up hope!

J. lope, _____ they would e - lope! _____ Her hus - band with that

D. Don't give up hope! I've got this dope! Her hus - band with that

R. Her hus - band with that

Her hus - band with that

Her hus - band with that

Her hus - band with that

Her hus - band with that

Her hus - band with that

S. husband with that wo-man, With vil-lain-y beyond com-

A. wo-man there, With vil-lain-y be-yond compare, with

T. She's not my wife, she's not, I swear!

Fl.

J. wo-man there, With vil-lain-y be-yond compare, with

D. wo-man there, With vil-lain-y be-yond com-pare, with

R. wo-man there, With vil-lain-y be-yond com-pare, with

wo-man there, With vil-lain-y be-yond com-pare, with

wo-man there, With vil-lain-y be-yond com-pare, with

wo-man there, With vil-lain-y be-yond com-pare, with

wo-man there, With vil-lain-y be-yond com-pare, with



S. pare, be - - yond compare! I'm his wife, — and I'm his

A. vil - lain - y be-yond com - pare, — For-sook his le - gal wife, — Who is his

T. She's not, I swear! she's not my wife, your

F. Fl.

J. vil - lain - y beyond com - pare, — For-sook his le - gal wife, — Who is my

D. vil - lain - y beyond com - pare, — For-sook his le - gal wife, — Who is his

R. vil - lain - y beyond com - pare, For-sook his le - gal wife, — Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, — Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, — Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, — Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, — Who is his

S. long-lost daugh-ter! What shall I do?

A. long-lost daugh-ter! Pre-tend to

T. long-lost daugh-ter!

F. Fl. long-lost daugh-ter!

J. long-lost daugh-ter! My world's a - wry!

D. long-lost daugh-ter!

R. long-lost daugh-ter!

long-lost daugh-ter!

long-lost daugh-ter!

long-lost daugh-ter!

long-lost daugh-ter!

Moderato

legato

A. *cry.*

T. If she comes to, I think I'll die.

J. My world's a - wry! ———

D. Dick But why not

F. Florence She's com-ing to! Fritz I hear her sigh.

F. try? ——— Try to for-give him, try to for-

D. give him! See, he is plead-ing, What shall your an - swer be?

cresc.

Sylvia

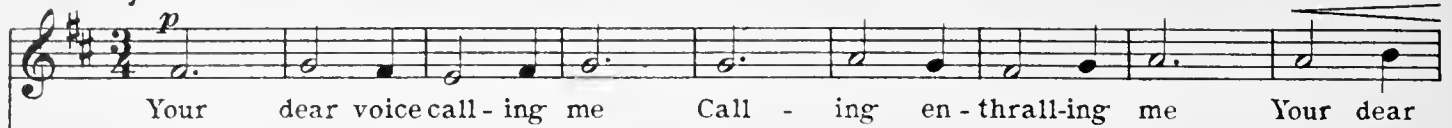
Your dear voice call - ing me, Call - ing, en - thrall - ing me,

Your dear eyes be - hold - ing me, Your dear arms en - fold - ing me,

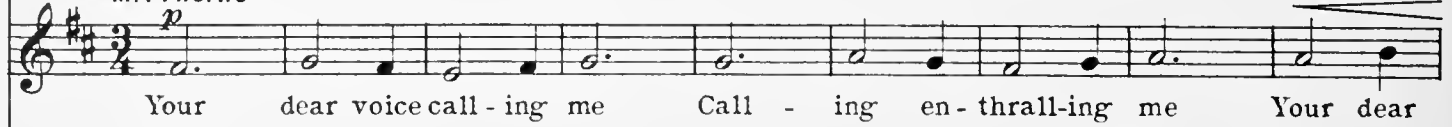
Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

Burn - ing with bliss: This must be Love's Own Kiss.

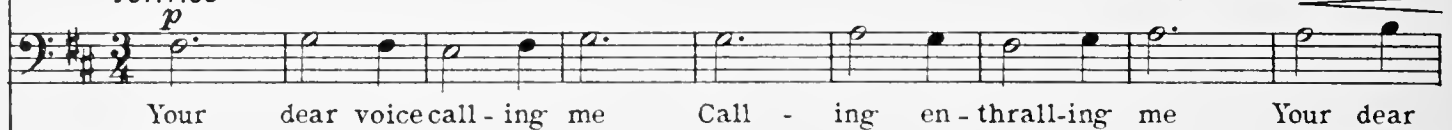
Sylvia



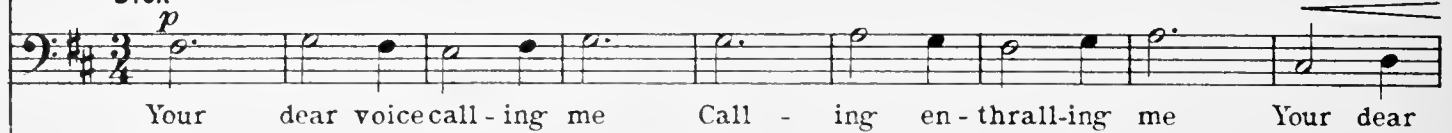
Mr. Thorne



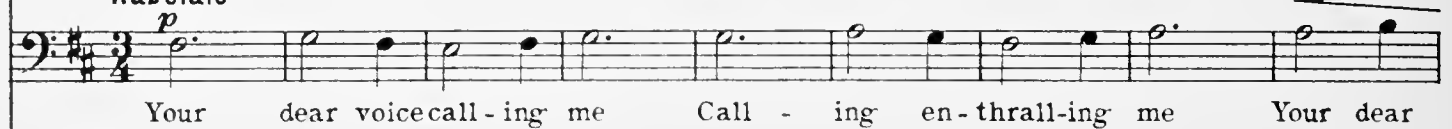
Jeffries



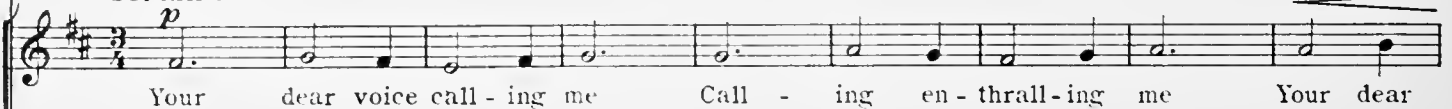
Dick



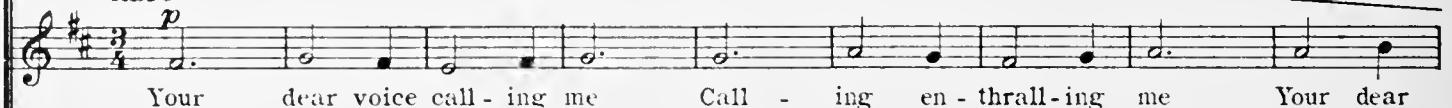
Rabelais



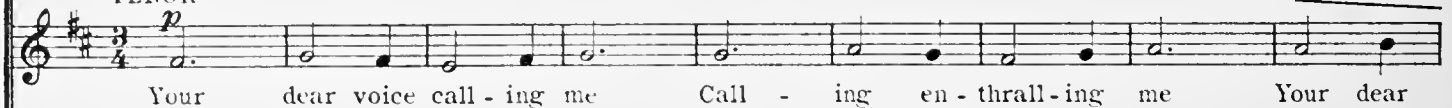
SOPRANO



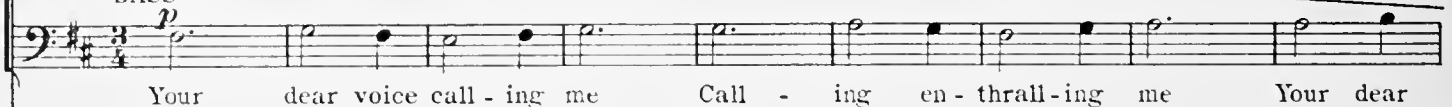
ALTO



TENOR



BASS



S. eyes be-hold - ing me Your dear arms en - fold - ing me Ah

T. eyes be-hold - ing me Your dear arms en - fold - ing me Your lips ca -

J. eyes be-hold - ing me Your dear arms en - fold - ing me Your lips ca -

D. eyes be-hold - ing me Your dear arms en - fold - ing me Ah

R. eyes be-hold - ing me Your dear arms en - fold - ing me Your lips ca -

eyes be - hold - ing me Your dear arms en - fold - ing me Your lips ca -

eyes be - hold - ing me Your dear arms en - fold - ing me Your lips ca -

eyes be - hold - ing me Your dear arms en - fold - ing me Your lips ca -

eyes be - hold - ing me Your dear arms en - fold - ing me Your lips ca -

S.  Ah

T.  ress - ing mine, Press - - ing, pos - sess - ing mine,

J.  ress - ing mine, Press - - ing, pos - sess - ing mine,

D.  Ah

R.  ress - ing mine, Press - - ing, pos - sess - ing mine,

 ress - ing mine, Press - - ing, pos - sess - ing mine,

 ress - ing mine, Press - - ing, pos - sess - ing mine,

 ress - ing mine, Press - - ing, pos - sess - ing mine,

 ress - ing mine, Press - - ing, pos - sess - ing mine,



[illegible]

Some - thing seems tin - gle - in - gle - in - gle - in - gle - ing so queer,

a tempo

p *stacc.*

Here in your ear, Near - er and near, Like some strange

cresc.

min - gling Of jin - gle - in - gle - in - gle - in - gles And tan - gle - an - gle - an - gle - an - gle -

an - gles; Why, ——— you want to cry, ——— You want to die, ——— But all you

poco animato *cresc.*

do is laugh, Hi! Hi! You've got the High Jinks! That's why! ———

ff

D. *Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,*

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,

Chorus *Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,*

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer, tin-gle-ing so queer,

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer, tin-gle-ing so queer,

a tempo *fz* *3 stacc.* *3* *3* *3* *3*

D. *Here in your ear, Near - er and near, Like some strange*

Here in your ear, Near - er and near, Like some strange

Here in your ear, Near - er and near, Like some strange

Here in your ear, Hear it in your ear, Near - er and near, Like some strange

Here in your ear, Hear it in your ear, Near - er and near, Like some strange

8 *3* *3* *3* *3*

D.

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

D.

tan-gle-an - gle-an - gle-an - gle-an - gles; Why! you want to

tan-gle-an - gle-an - gle-an - gle-an - gles; Why! you want to

tan-gle-an - gle-an - gle-an - gle-an - gles; Why! you want to

tan-gle-an - gle-an - gle-an - gle-an - gles; Why! you want to cry,

tan-gle-an - gle-an - gle-an - gle-an - gles; Why! you want to cry,

sfz stacc. *animato* *cresc.*

D. *cry, You want to die, But all you do is*

cry, You want to die, But all you do is

cry, You want to die, But all you do is

— You want to die, You want to die, But all you do is

— You want to die, You want to die, But all you do is

gliss.

D. *laugh, Hi! Hi! You've got the High Jinks! That's why!*

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

ff

ACT III

Allegro

(TANGO)



Gavotte

The first system of the Gavotte features a treble and bass staff. The treble staff begins with a series of eighth notes, followed by a more complex rhythmic pattern involving sixteenth notes and rests. The bass staff provides a steady accompaniment with eighth notes and rests.

The second system continues the Gavotte. The treble staff has a melodic line with some grace notes, while the bass staff features a more active eighth-note accompaniment.

The third system of the Gavotte shows a continuation of the melodic and harmonic themes. The treble staff has a more complex melodic line, and the bass staff continues with its accompaniment.

The fourth system of the Gavotte includes a *cresc.* (crescendo) marking in the treble staff. The music builds in intensity, with more complex chordal structures in both staves.

Valse

The first system of the Valse is in 3/4 time. The treble staff features a melodic line with eighth notes, and the bass staff provides a simple accompaniment with eighth notes and rests.



Ballet-Music

First system of musical notation. The key signature is one sharp (F#) and the time signature is 3/4. The system consists of two staves. The upper staff features a trill (tr) on a dotted quarter note, followed by a half note, and then another trill on a dotted quarter note. The lower staff begins with a piano (p) dynamic, followed by a crescendo leading to a forte (f) dynamic. The system concludes with a forte (f) dynamic and a staccato trill (tr) on a dotted quarter note.

Second system of musical notation. The upper staff continues with a trill (tr) on a dotted quarter note, followed by a half note, and then another trill on a dotted quarter note. The lower staff begins with a trill (tr) on a dotted quarter note, followed by a half note, and then another trill on a dotted quarter note. The system concludes with a trill (tr) on a dotted quarter note.

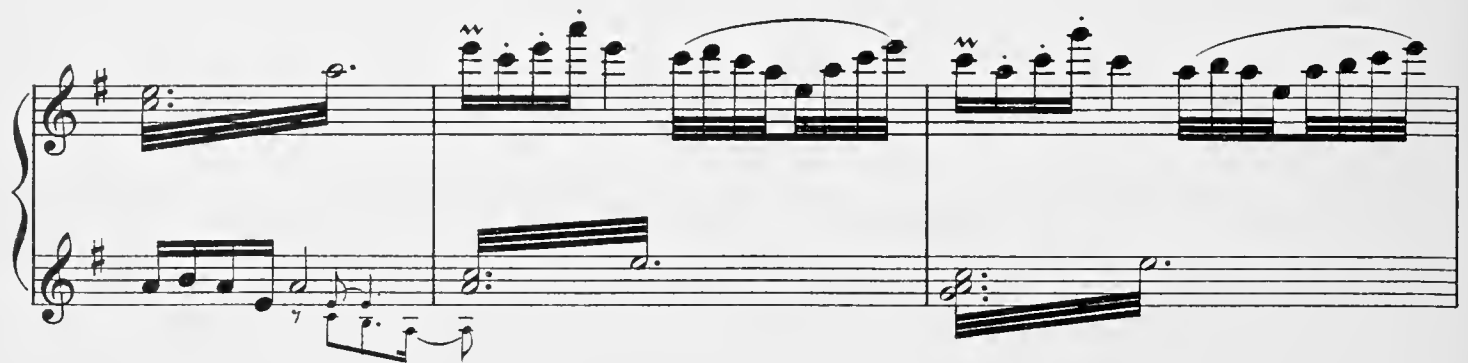
Third system of musical notation. The upper staff features a trill (tr) on a dotted quarter note, followed by a half note, and then another trill on a dotted quarter note. The lower staff begins with a trill (tr) on a dotted quarter note, followed by a half note, and then another trill on a dotted quarter note. The system concludes with a trill (tr) on a dotted quarter note.

Fourth system of musical notation. The upper staff begins with a *virace* marking. The system consists of two staves. The upper staff features a trill (tr) on a dotted quarter note, followed by a half note, and then another trill on a dotted quarter note. The lower staff begins with a trill (tr) on a dotted quarter note, followed by a half note, and then another trill on a dotted quarter note. The system concludes with a trill (tr) on a dotted quarter note.

Fifth system of musical notation. The upper staff begins with a *cresc.* marking. The system consists of two staves. The upper staff features a trill (tr) on a dotted quarter note, followed by a half note, and then another trill on a dotted quarter note. The lower staff begins with a trill (tr) on a dotted quarter note, followed by a half note, and then another trill on a dotted quarter note. The system concludes with a trill (tr) on a dotted quarter note.



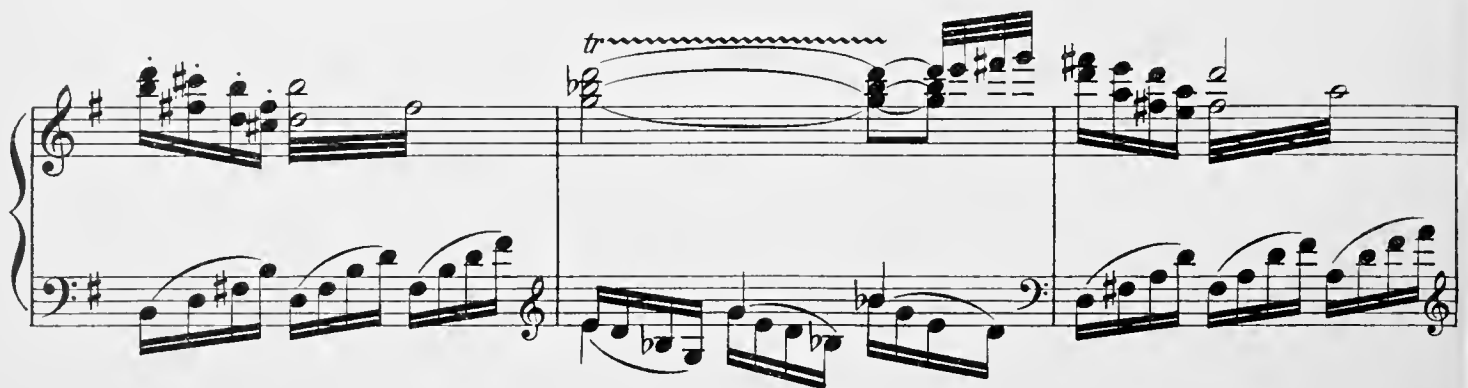
First system of musical notation, featuring a grand staff with two staves. The music is in G major (one sharp). The upper staff contains complex, rapid passages with many beamed sixteenth and thirty-second notes, some marked with accents and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines.



Second system of musical notation. The upper staff continues with intricate melodic lines, including trills and slurs. The lower staff features a more active bass line with eighth and sixteenth notes, and some triplet markings.



Third system of musical notation. The upper staff includes a trill (tr) and a wavy line indicating a tremolo. The lower staff has a piano (p) dynamic marking and a long, sweeping melodic line in the bass.



Fourth system of musical notation. The upper staff features a trill (tr) and a wavy line. The lower staff continues with complex melodic and harmonic patterns, including slurs and ties.



First system of musical notation. The upper staff (treble clef) contains a complex melodic line with triplets, trills, and slurs. The lower staff (bass clef) features a simpler accompaniment with a few notes and rests.



Second system of musical notation. The upper staff continues the melodic line with triplets and trills. The lower staff has a more active accompaniment, including a *cresc.* marking.



Third system of musical notation. The upper staff shows a melodic line with a *12.* marking. The lower staff features a more active accompaniment with a *cresc.* marking.



Fourth system of musical notation. The upper staff shows a melodic line with a *12.* marking. The lower staff features a more active accompaniment with a *cresc.* marking.

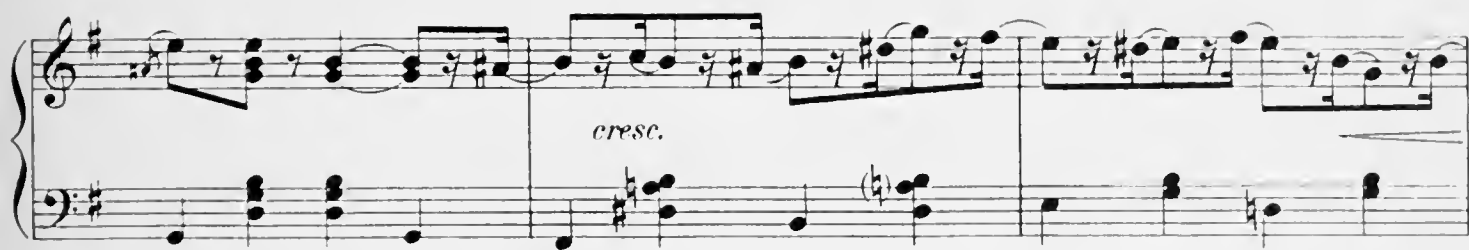
Incidental Dance

Howard Talbot

Allegro moderato

p

cresc.

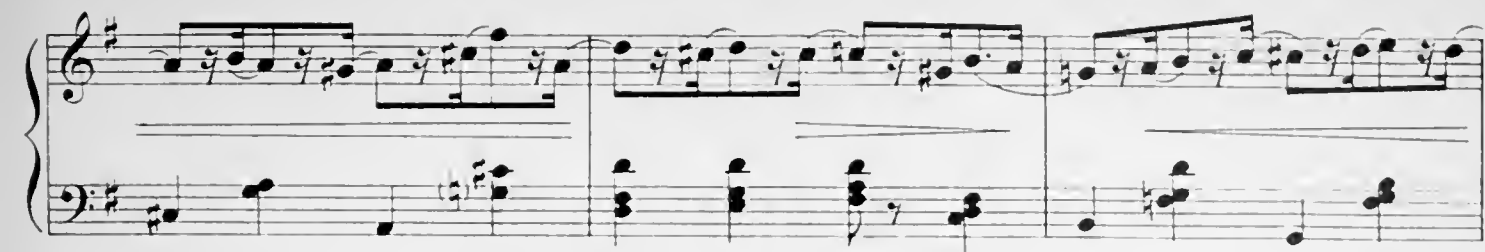


Allegro

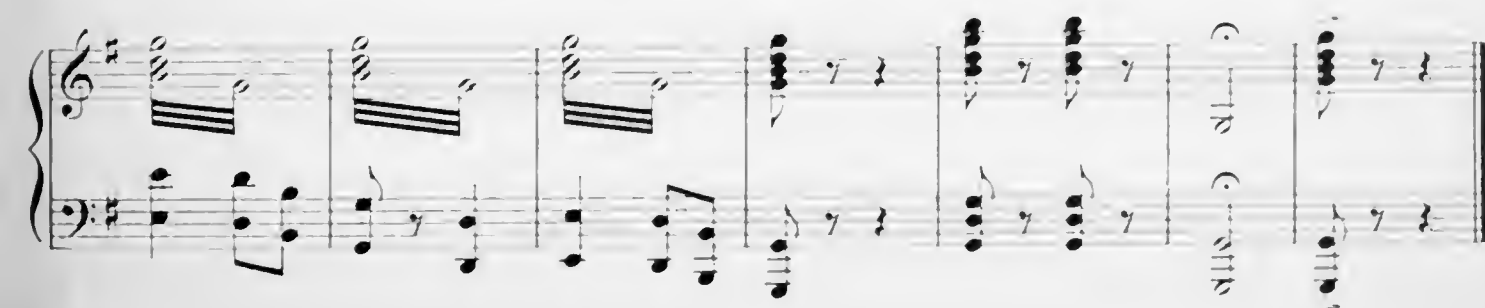




Tempo I^o



Allegro vivace



The Bubble

Chi-Chi

Poco lento

Bells

Chi-Chi

Spun from the mists of a dream, — With rare tints from rain - bow lands, — A

pp

marcato

bub - ble of sil - ver you seem, — Borne a - loft by fair - y hands. —

Symbol of love and its bliss, — Like the gold of smil - ing dawn —

cresc.

Fair for a mo - ment, then kissed — By the sun — and gone! —

rit.

cresc.

rit.

Float on! _____ float on! _____ Fair bub-ble of rain-bow hue, _____ Float

on! _____ float on! _____ Love's sym-bol, a-las, _____ too true! _____ Float

on! _____ float on! _____ And van-ish in Heav'n's own blue _____ With

lov-ers' tears And hopes and fears, Bub-bles all, _____ like you! _____

Refrain

Chorus

Float on! _____ float on! _____ Fair bub-ble of rain-bow hue, _____ Float

SOPRANO

Float on! _____ float on! _____ Fair bub-ble of rain-bow hue, _____ Float

ALTO

Float on! _____ float on! _____ Fair bub-ble of rain-bow hue, _____ Float

TENOR

Float on! _____ float on! _____ bub-ble of rain-bow hue, _____

BASS

Float on! _____ float on! _____ bub-ble of rain-bow hue, _____

on! _____ float on! _____ Love's sym-bol, a-las, too true! _____ Float

on! _____ float on! _____ Love's sym-bol, a-las, too true! _____ Float

on! _____ float on! _____ Love's sym-bol, a-las, too true! _____ Float

Float on! _____ float on! Love's sym-bol, a-las, too true! _____

Float on! _____ float on! Love's sym-bol, a-las, too true! _____

on! float on! And van-ish in Heav'n's own blue With

cresc.

8

lov - ers' tears And hopes and fears, Bub-les all, like you!

rit.

8

When Sammy Sang the Marseillaise

Florence

Marcia

ff stacc.

The piano introduction is in 2/4 time, marked *ff stacc.* It features a lively, staccato melody in the right hand and a supporting bass line in the left hand, both in the key of D major.

Sam - my went to Par - is — To have a ju - bi - lee, For
night, while out a - stroll - ing — To see what he could see, A

p stacc.

The first system of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part is marked *p stacc.* The lyrics are: "Sam - my went to Par - is — To have a ju - bi - lee, For night, while out a - stroll - ing — To see what he could see, A".

he'd been told That young and old Were hap - py in Pa - ree; Al -
"frou - frou - ette" By chance he met, Who said, "Voi - là, Bé - bie!" But

The second system continues the song with the lyrics: "he'd been told That young and old Were hap - py in Pa - ree; Al - 'frou - frou - ette' By chance he met, Who said, 'Voi - là, Bé - bie!' But".

tho' he was a Yan - kee, He loved Pa - ri - sian ways, It
not a word said Sam - my, His head was in a daze, But you

The third system concludes the song with the lyrics: "tho' he was a Yan - kee, He loved Pa - ri - sian ways, It not a word said Sam - my, His head was in a daze, But you".

was no use, He just broke loose When he heard the Mar-seil - laisel. 1-2. When
bet heknew Just what to do: He sang the Mar-seil - laisel!

REFRAIN

Sam - my sang the Marseil - laise, when Sam - my sang the Marseil-

laise! His French was rather shocking; But they knew his heart was right; The

Bou-lewards are talking Of that Yan-kee an-tic night, When Sam - my sang the Marseil-

laisse. _____ All Par-is seemed to catch the craze: _____ Mar -

chons, _____ mar - chons, _____ You Yan - - kee gar -

stacc.

marcato

cons! Oh, they nev-er will for-get How they danced the pi - rou-ette When

1. Sam-my sang the Marseil - laise! _____ When Sam-my sang the Marseil - laise! _____ 2. One

Fine

D.S.

Florenze

When Sam - - my sang the Mar-seil - laise, _____ when

SOPRANO. ALTO

When Sam - - my sang the Mar-seil - laise, _____ when

TENOR

When Sam - my sang the Mar-sei - laise, _____

BASS

When Sam - my sang the Mar-sei - laise, _____

Sam - - my sang the Mar-seil - laise! _____ His

Sam - - my sang the Mar-seil - laise! _____ His

when Sam - my sang the Mar-seil - laise! His

when Sam - my sang the Mar-seil - laise! His

French was ra - ther shock - ing, But they knew his heart was right; The

French was ra - ther shock - ing, But they knew his heart was right; The

French was ra - ther shock - ing, But they knew his heart was right; The

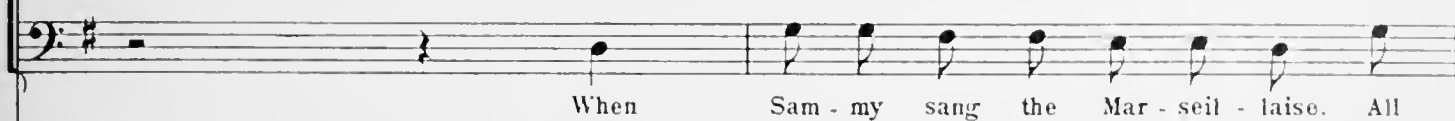
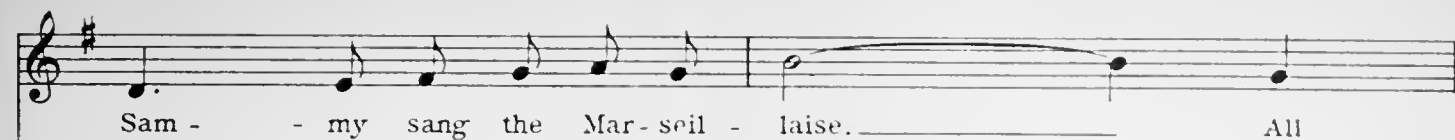
French was ra - ther shock - ing, But they knew his heart was right; The

Bou - le - vards are talk - ing Of that Yan - kee an - tic night When

Bou - le - vards are talk - ing Of that Yan - kee an - tic night When

Bou - le - vards are talk - ing Of that Yan - kee an - tic night

Bou - le - vards are talk - ing Of that Yan - kee an - tic night



Yan - - kee gar - çons! Oh, they nev-er will for-get How they

Yan - - kee gar - çons! Oh, they nev-er will for-get How they

Yan - - kee gar - çons! Oh, they nev-er will for-get How they

Yan - - kee gar - çons! Oh, they nev-er will for-get How they

danced the pi - rou-ette When Sam - my sang the Mar-seil - laise!_____

danced the pi - rou-ette When Sam - my sang the Mar-seil - laise!_____

danced the pi - rou-ette When Sam - my sang the Mar-seil - laise!_____

danced the pi - rou-ette When Sam - my sang the Mar-seil - laise!_____

Words by
Percy Greenbank

"Dicky Birds"

Music by
Howard Talbot

Allegro



P

(Adelaide) 1. There's no friend like an old friend! Re -
Jeffries) 2. There's no wife like your own wife! 'Adelaide' Well,

The first system of the vocal melody is in G major, 2/4 time. It begins with a half rest followed by a quarter note G, then a half note A, and a quarter note B. The piano accompaniment consists of chords in the right hand and single notes in the left hand, with a 'p' (piano) dynamic marking.

mem - ber that young fel - ler! (Of Thorne) There's no wine like the
that sounds touch - ing - ra - ther. (Of Thorne) There's no child like your

The second system continues the vocal melody. The piano accompaniment features a 'p' (piano) dynamic marking and continues with chords and single notes.

old wine, If it's not got cork'd in the cel - lar. (Dick) There's no song like an
own child. If you're sure that you are her fa - ther. Slaughter) There's no love like your

The third system concludes the vocal melody. The piano accompaniment continues with chords and single notes, ending with a final chord in the right hand.

old song— Just think of Auld Lang Syne" — (Slau.) There's no face like an
own love—(Slau.) I think it's time we went. — (Rab.) There's no home like your

old face— (Jeff.) Do you re-fer to mine? — (All) Oh, let's put ev-'ry
own home. (D! T.) Ah! why do we pay rent? — (All) Oh, not a cloud is

care a - way, And from to - day - We'll be as
in the sky, And by and by -

hap-py as the dick-y birds, The down-y dick-y birds, Who

in their nests will nev-er, nev-er dis - a - gree.

No - bod - y

yet has sure - ly ev - er met

Quite such a hap - py, hap - -

- py. hap - py fam - i - lee;

We feel so

friend - ly and so af - fa - ble,

To think of quar - rel - ling

is too ab - surd; So from morn-ing till

night We'll be chir - py and bright - (Ade). Like the spar - rows, (Jef.) The

thrush - es, (Dick) The mag - pies, (D! T.) The cuc - koos, (All) Or an - y oth - er

sort of dick - - y dick - y bird. 1. bird. 2. bird.

D. C.

Dance

157

ff

p

Something Seems Tingle-ingleing

Soloists and Chorus

Dick

D. 

Some-thing seems tin-gle-in - gle-in - gle-in - gle - in - gle-ing so queer,

Some-thing seems tin-gle-in - gle-in - gle-in - gle - in - gle-ing so queer,

Some-thing seems tin-gle-in - gle-in - gle-in - gle - in - gle-ing so queer,

Some-thing seems tin-gle-in - gle-in - gle-in - gle - in - gle-ing so queer, tin-gle-ing so queer,

Some-thing seems tin-gle-in - gle-in - gle-in - gle - in - gle-ing so queer, tin-gle-ing so queer,

D. 

Here in your ear, Near - er and near, Like some strange

Here in your ear, Near - er and near, Like some strange

Here in your ear, Near - er and near, Like some strange

Here in your ear, Hear it in your ear, Near - er and near, Like some strange

Here in your ear, Hear it in your ear, Near - er and near, Like some strange

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

cresc.

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! You want to

tan - gle-an - gle-an - gle-an - gle - an - gles; Why! You want to

tan - gle-an - gle-an - gle-an - gle - an - gles; Why! You want to

tan - gle-an - gle-an - gle-an - gle - an - gles; Why! you want to cry,

tan - gle-an - gle-an - gle-an - gle - an - gles; Why! you want to cry,

sfz stacc.

p animato

cresc.

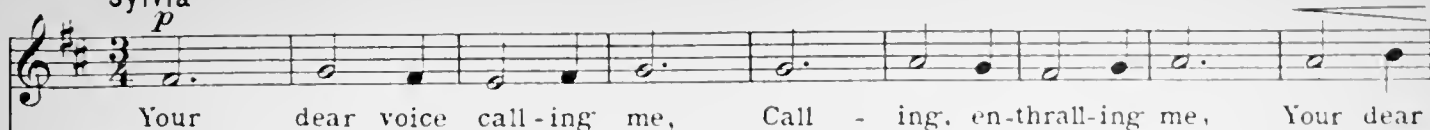
cry, You want to die, But all you do is
 cry, You want to die, But all you do is
 cry, You want to die, But all you do is
 You want to die, You want to die, But all you do is
 You want to die, You want to die, But all you do is

gliss.

laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!

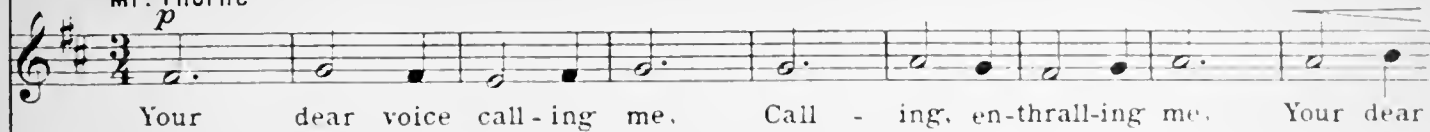
ff

Sylvia

p

Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

Mr. Thorne

p

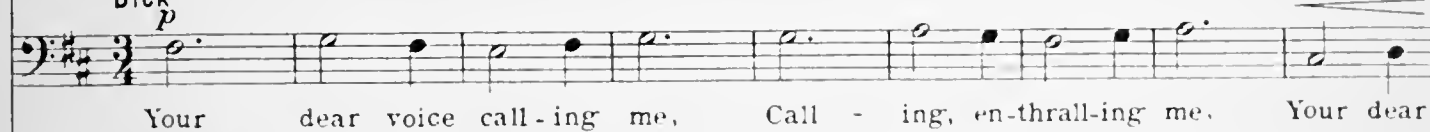
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

Jeffries

p

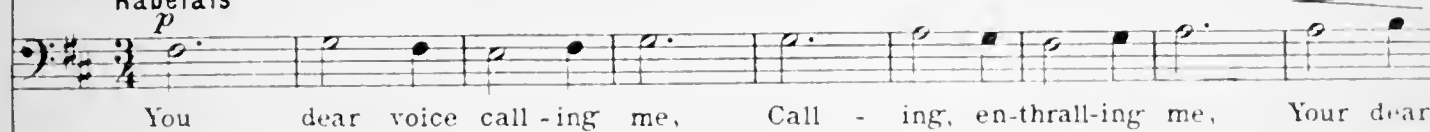
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

Dick

p

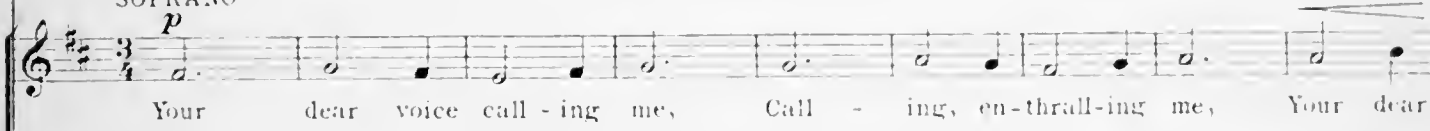
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

Rabelais

p

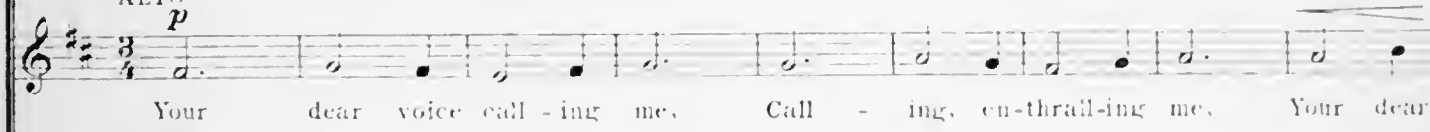
You dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

SOPRANO

p

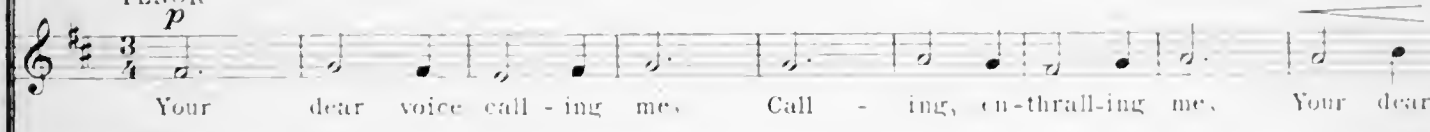
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

ALTO

p

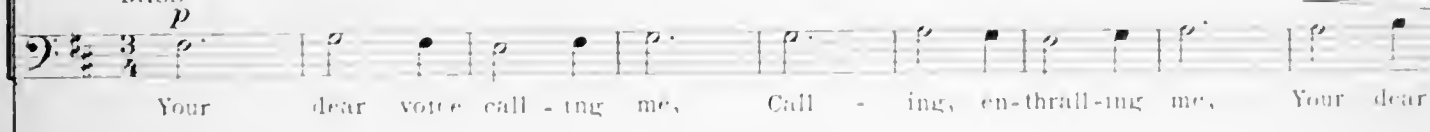
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

TENOR

p

Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

BASS

p

Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

Chorus



S. eyes be - hold - ing me, Your dear arms en - fold - ing me, Ah _____

T. eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

J. eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

D. eyes be - hold - ing me, Your dear arms en - fold - ing me, Ah _____

R. eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

S.  Ah _____ Burn - ing with bliss:

T.  ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

J.  ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

D.  Ah _____ Burn - ing with bliss:

R.  ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

 ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

 ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

 ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

 ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:



[illegible]



RUDOLF FRIML

AMERICA'S LEADING
COMPOSER OF LIGHT OPERA

Words by
Otto Hauerbach

"Love is like a firefly"

From the Comedy-Opera
"The Firefly" by
Rudolf Friml

Nina

Quasi gavotta

1-2. Love is like a fire-fly That glimmers by, And dies when it is gleam-ing.

There-fore when you see it nigh, You must be ver-y spry, Ev-er sly,

Nev-er shy, When with-in her twinkling eye You see the

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Giannina mia

Nina

From the Comedy-Opera
"The Firefly" by
Rudolf Friml

Words by
Otto Hauerbach

Allegro moderato

1-2. For I a-dore, I a-dore you, Gian-ni-na mi-al More, more and

more, I a-dore you, Gian-ni-na mi-al Queens there have been, who in

ag-es of old Shone more re-splendent with jew-els and gold

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Allah's Holiday

From the Musical Play "Katinka"

Rudolf Friml

Otto Hauerbach

REFRAIN
Andantino

Sounds of sil-ver cym-bal, Tam-bou-rine and tim-bal, Struck by fin-gers

aim-ble To some sweet lay; Pretty tunes are tink-ling

Tin-y feet are twink-ling, Breath of rose-heart sprinkling 'Neath cool foun-tain

Extract from the score
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Sympathy

WALTZ-SONG

Otto Hauerbach From the Comedy-Opera "The Firefly" Rudolf Friml

REFRAIN

a tempo

You need sym-pa-thy, sym-pa-thy, just
I need sym-pa-thy, sym-pa-thy, just

sym-pa-thy! You won't think I am free,
sym-pa-thy! I won't think you are free,

You will not scold or say I am bold When I treat
I will not scold nor say you are bold When you treat

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NEW YORK



Handwritten notes at the top of the page, including the word "Lect." and several vertical lines of text.

Aug 1/4 2

for 1 year 5.4

for 2 years 1.2

for 3 years 1.9

for 4 years 1.5

for 5 years 1.1

for 6 years 1.0

for 7 years 1.0

for 8 years 1.0

for 9 years 1.0

for 10 years 1.0

for 11 years 1.0

for 12 years 1.0

for 13 years 1.0

for 14 years 1.0

for 15 years 1.0

for 16 years 1.0

for 17 years 1.0

for 18 years 1.0

for 19 years 1.0

for 20 years 1.0

